

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

1919

ILLUSTRATED

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ALTARPIECE of alabaster. English ; 15th century.

*Frontispiece]*



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## PREFATORY NOTE.

**A**MONG the many important gifts received in 1919 the collection of stained glass presented by Mr. J. Pierpont Morgan is especially noteworthy. The gift was partly inspired by the desire to commemorate the successful co-operation of the United States with Great Britain in the War, and is memorable on this account as well as for the artistic interest of the specimens included in it. I take this opportunity of expressing our very sincere thanks to Mr. Pierpont Morgan for this the most valuable accession of stained glass that we have ever received.

During 1919 several additions to the collections were made by purchase, notably the alabaster altar piece from Singleton Abbey, described on p. 5. It must, however, be added that owing to the high prices of to-day and the limited funds available the Museum has not always been able to take advantage of the opportunities afforded. We are becoming more and more dependent upon the generosity of friends to complete the numerous deficiencies which remain to be filled.

The needs of the Department of Circulation—that is, of the collections available for loan to Provincial Museums, Schools of Art, etc.—are growing with great rapidity, while the supply of suitable specimens sufficient to meet their requirements is difficult owing to the lack of funds. Until recently the amount which an authority could spend upon a Local Museum was limited to the proceeds of a penny rate, and the development of Local Museums has been much retarded in consequence. On the other hand “Circulation” has been unable out of its inadequate material to extend to such institutions the assistance that is desirable, having regard to their serious needs. Gifts to this Department would consequently be very welcome. The following are some of the sections in which Circulation is particularly weak: Bookbinding, Printed Cottons, Leatherwork, Muslins, Jewellery of simple design, and Silver, especially of the earlier periods.

March, 1922.

CECIL H. SMITH.



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## NOTE.

AS in previous years the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

Recent acquisitions of small size are, as a general rule, exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has, in consequence of its size, been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition ; in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the landing outside *Room 62*.

In view of the need for economy in printing it has been decided that in future the Annual Report on the Museum, which since 1909 has been issued as a separate document, shall be included in the Review of Principal Acquisitions. The Report for 1919 has accordingly been added as an Appendix, *see* p. 99.

C. H. S.



Fig. 1.

## DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

IN the Department of Architecture and Sculpture undoubtedly the most important object acquired during the year 1919 was the complete English alabaster altarpiece purchased at the Singleton Abbey sale. The seven alabaster panels, retaining their original colouring and gilding and surmounted by traceried canopies, are set in the contemporary oak framework, and, as far as is known, the altarpiece is the only complete example of such work in England. Two other purchases which fill gaps in the collections are a small marble bust of Voltaire by Rosset, signed and dated 1768, and a bronze figure of a crab of the type usually considered to be Paduan work of the 16th century. Dr. W. L. Hildburgh, F.S.A., gave a large collection of fragments of Arab work in Spain. Mr. B. H. Webb bequeathed, besides some half-dozen examples of antique art, an interesting set of five bone panels of the Embriachi School.

### (1) GIFTS.

THE earliest object in point of date presented to the Department is the singularly beautiful roundel in coarse brown stucco or mortar modelled with a symmetrical palmette design not



unlike a fleur-de-lys, given by Miss Gertrude Bell, C.B.E. (Plate I, No. 1). It formed one of a series of similar roundels applied as decorations to a colonnaded frieze under the barrel vault of a building at Kharanah, about forty miles east of Mshatta in Syria, each roundel being separated by shafts with square, almost cubical caps and bases; and even by itself it represents in a most interesting way Mohammedan art at its beginnings early in the 8th century. An interesting example of Persian work, probably of the 12th century, is a small grotesque terracotta head of a man from a statuette. To this date may belong also a soapstone mihrab. Both these objects come from Seistan, in West Persia, and were given by Sir Charles Marling, K.C.M.G. Through the generosity of Dr. W. L. Hildburgh, who gave, among other objects, some sixty examples of architectural ornament said to have come from the palace of Medina Azzahra, the Department is enabled for the first time to illustrate one of the important periods of Arab art in Spain, namely, that which culminated under the independent caliphs of Cordova in the 10th century. This palace, almost a town in itself, built about four miles west of Cordova by Abderrahman III, An nasir (A.D. 912-960), for his favourite Az-zahra, attained a splendour which even the Alhambra two centuries later could not equal. After the fall of the Omayyad dynasty in 1031 the palace seems to have been destroyed or allowed to fall into ruins, and later, in 1405, the convent of St. Jerome was built with materials taken from the ruins.<sup>1</sup> The collection given by Dr. Hildburgh includes five capitals in white and gray marble carved with spiky acanthus foliage closely akin to that used in Byzantine architecture (Fig. 1); the remainder are in limestone, and consist of bands of ornament carved mostly with curling and interlacing foliage. Arab art of the 10th century is also represented by a dignified marble

<sup>1</sup> See Ricardo Velázquez Bosco: *Medina Azzahra y Alamiriya*, Madrid, 1912.





1. ROUNDEL of stucco from Kharanah. 8th century.

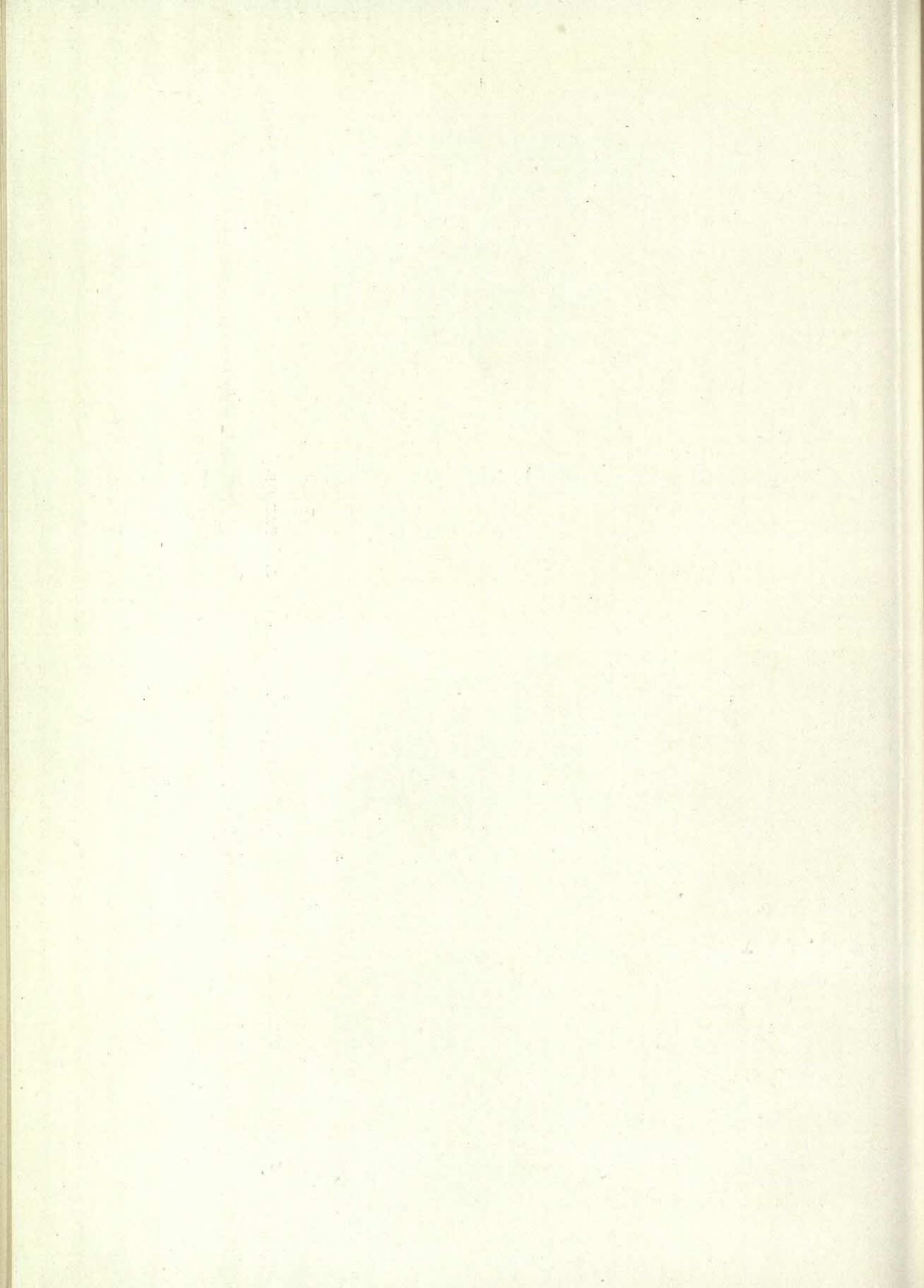
GIVEN BY MISS GERTRUDE BELL, C.B.E.



2. HEAD OF JOHN THE BAPTIST, of painted limewood.  
School of Michael Pacher.

GIVEN BY ALFRED SIMSON, ESQ.





capital from Cordova carved on three sides with simple palm leaves (Fig. 1), and one with foliage and volutes from Seville. The later Arab art of the Nasrid dynasty is to be seen in a number of stucco panels said to have come from the Alhambra. With the exception of one piece, moulded with "stalactite" ornament, they are of the usual type of interlacing strapwork enclosing leaf-forms and the device of the Nasrid ruler Mohammed I. Of the examples of Christian art in Spain, the most interesting is undoubtedly part of a limestone capital, still retaining some traces of its original colouring, carved with a fable of beasts enthroned and beggars; below is a band of typical 14th-century maple leaves. This capital, which was acquired at Toledo, exhibits the same very definite French influence which is to be seen further north in the carvings at Pampeluna (Fig. 1). To the following century belong a coarsely executed limestone figure of Christ on the Cross, and an heraldic panel in the same material carved with an Agnus Dei trampling on a lion *sejant*, an allusion to the conquests of Ferdinand and Isabella. An alabaster relief of the Lamentation over the dead Christ is probably of late 16th or 17th century date; another panel in the same material is carved with Our Lady of Mercy, the Visitation and a donor protected by St. Andrew, and is Flemish work of the 15th century. Earlier in the year Dr. Hildburgh gave a terracotta relief of the Virgin and Child, which appears to be German work of about the middle of the 16th century. Mr. Vernon Wethered gave eight small fragments of stucco work of the 13th century from the ruins of Fostat. An important example of German art is a Head of St. John the Baptist on a Charger, carved in limewood and painted, given by Mr. Alfred Simson. This work was acquired at Rattenberg, in the Austrian Tyrol, and shows the influence of the great Tyrolese sculptor and painter Michael Pacher, whose style was previously illustrated in the Museum by a series of four wood panels carved with the Four Evangelists. Similar



heads ("Johannis-Schüsseln") of various nationalities and dates are to be found in most of the great German museums, notably in the Schnütgen Collection at Cologne.<sup>1</sup> They were probably made to be shown in chapels dedicated to the saint on the feast of his decollation (29 Aug.), and it is known that they formed part of the equipment of the old Miracle Plays.<sup>2</sup> (Plate I, No. 2.) Lieut.-Colonel K. Dingwall, D.S.O., gave two varnished terracotta reliefs of the Deposition and a Ceremony before a Sarcophagus, probably of the 18th century date, but of uncertain nationality—possibly French or Italian.

An interesting industry, now no longer in existence, is illustrated by a collection of pieces of ornament given by Mrs. W. T. Lister, the work of Jonathan Harmer, junior, who from about 1800 till the middle of the 19th century flourished at Heathfield, in Sussex.<sup>3</sup> These reliefs, made by pressing a local clay into wooden moulds, were fired in a bread oven, and were used for decorating tombstones in the neighbourhood. Reliefs so employed are to be seen at Framfield, Heathfield and other Sussex villages, and a complete collection of them is in the possession of the Sussex Archæological Society at Lewes. Lady Cory gave a bone box inlaid with water-colour paintings and containing dice, cards and dominoes, which is typical of the rather crude work produced by French prisoners in England during the Napoleonic wars. Mr. T. B. Clarke-Thornhill gave fifty Japanese netsuke, many of them of subjects not previously represented in the collections.

## (2) BEQUESTS.

SEVENTEEN objects came to the Department under the bequest of Mr. Bernard H. Webb. Of these seven are of Classical workmanship, the most important being the head of a female

<sup>1</sup> Several are illustrated in H. Daffner : *Salome*, 1912, p. 223 ff.

<sup>2</sup> O. Doering : Michael Pacher, pp. 98, 105, illustrates and describes a St. John's Head supported on a charger by two angels, which was formerly in the Weihdach Chapel at Volldöpp, near Rattenberg, which is in treatment not unlike the head acquired by the Museum.

<sup>3</sup> See Percival Lucas : *Heathfield Memories*, 1910.



faun in white marble, probably a fragment of a relief from a Græco-Roman sarcophagus. To this period belongs also a marble head of the young Dionysos from a statuette. Of the later works mention may be made of a series of five bone panels from a casket of the type ascribed to the Embriachi family, who worked in the North of Italy from about 1400; four of these reliefs are carved with four of the Plagues of Egypt—a subject not frequently represented. A turned wood box lined with horn and tortoiseshell and set with mother-o'-pearl plaques carved with the Baptism of Christ, the Annunciation and St. Philip may probably be the work of monks in Palestine in the 18th century. The bequest includes a wood casket overlaid with bone plaques carved in low relief with scrolling foliage and birds and flowers, which is similar in style to the work produced at Archangel about 1800.

### (3) PURCHASES.

IT had long been recognised that one of the most desirable acquisitions for the collection would be a complete English alabaster altarpiece of the 15th century, but owing to the fact that all the known examples were in churches or museums on the Continent it was not considered likely that the Museum would ever be able to obtain one. During the year, however, a hitherto unrecorded example in almost perfect preservation appeared in the sale of Lord Swansea's collection at Singleton Abbey, and the Museum was fortunate in acquiring it at a reasonable price. The visitor is now able to see the manner in which many of the detached "tables" in the collection were originally mounted, and can obtain a fair idea of an industry which attained great proportions during the century preceding the Reformation.<sup>1</sup> The altarpiece is of triptych form, 7 ft. long by 2 ft. 9 in. high, and is set with five panels carved with the Annunciation, the Adoration of the Magi, the

<sup>1</sup> For a full description of this important work and a list of the other complete English alabaster altarpieces on the Continent see an article in the *Burlington Magazine* for January, 1920.



Holy Trinity, the Ascension, and the Assumption and Coronation of the Virgin, forming a series of the Five Joys of the Virgin; at each end is the figure of a saint—St. John the Baptist on the left wing and St. John the Evangelist on the right. Above each panel and saint is a pierced canopy cut from a separate piece of alabaster. These panels are, with the exception of one or two minor restorations, in perfect preservation, with their colouring still remaining. They are mounted in an oak framework with chamfered borders to each panel, decorated with bands of gold gesso work alternating with painted foliage; below is a band of descriptive lettering, painted in flat gold on a dark blue ground, which may be of the same date as the framework but which is certainly not later than the early years of Henry VIII's reign. Careful study of this altarpiece during its cleaning at the Museum, when the panels were unmounted, revealed several interesting facts, the most important being perhaps the triangular-shaped marks cut on the back of each relief and the corresponding marks on the framework itself; each relief is also numbered with incised Roman numerals from I to VII, the canopies belonging to them bearing the same numbers. (Frontispiece.)

The collection of Italian bronzes was strengthened by the acquisition of a figure of a crab belonging to the group of similar works—not previously represented—assigned to Padua in the 16th century. The crab from which this bronze has been partly cast and partly modelled has been identified<sup>1</sup> as an Eastern species, but the object itself is unquestionably of European workmanship. A minor work of art acquired by the Department, but one not without importance, is a small bust in white marble of Voltaire signed ROSSET F<sup>T</sup> A S<sup>T</sup> CLAUDE 1768.<sup>2</sup> The carver of this lifelike portrait was Jean François Joseph Rosset, who was born at Saint-Claude (Jura) in 1706 and died there in 1786. The marquis de Villette

<sup>1</sup> Dr. W. T. Calman of the Natural History Museum considers it to be *Eriocheir japonicus*.

<sup>2</sup> See the *Connoisseur* for October, 1921.



records that Rosset went to Ferney, probably in 1765, to make a portrait of Voltaire, who had recently settled there, and that the great philosopher was so taken with the artist's good nature that he took off his wig and allowed him to model his portrait during a game of chess. From this model it would

appear that Rosset and his three sons, working at Saint-Claude, made many replicas, both large and small and in various materials, to satisfy a continuous demand.

The bust acquired by the Museum (Fig. 2) is doubtless one of these, and is almost certainly, from its early date, by the father himself. It is of interest to note that Stanislas Augustus, the last King of Poland, in a letter dated 1767 to Madame Geoffrin,<sup>1</sup>

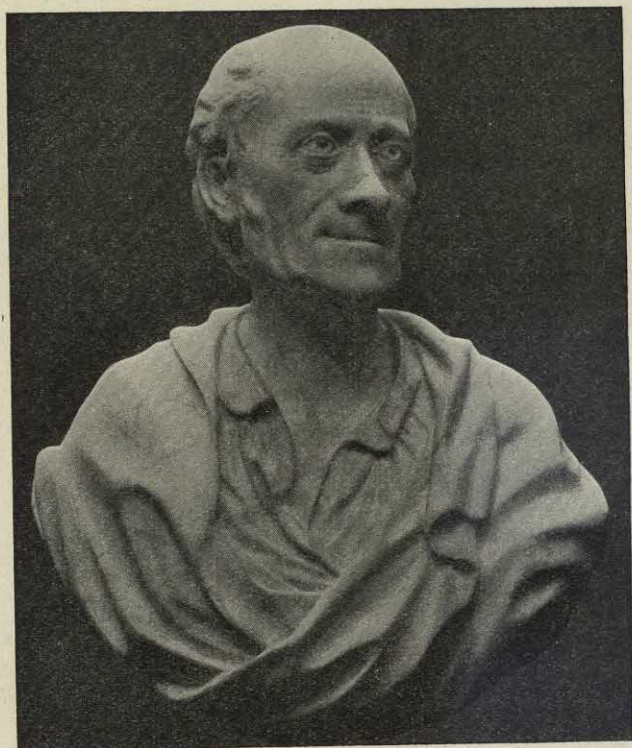


Fig. 2.

mentions an ivory bust of Voltaire by Rosset of which plaster copies could be bought, and asks her to send him one; but she had one made in ivory (probably in the Rosset workshop) which she sent to the King.

<sup>1</sup> Correspondence inédite de Stanislas Auguste Poniatowski et de Mme. Geoffrin, Paris, 1875, p. 287.



## II—DEPARTMENT OF CERAMICS.

THE year 1919 was noteworthy for the number of important gifts and bequests received in this Department ; amongst these may be especially named those of Mr. J. Pierpont Morgan, the late Miss Florence Augusta Beare, and the late Mr. J. G. Joicey. The purchases also included several exceptional items such as the Tudor stained glass from the Radford Collection and a rare 17th century Italian porcelain bowl.

### (1) GIFTS.

AMONGST the gifts to the Department only a few are of Far Eastern origin. Earliest amongst them is a small porcelain bowl given by Mr. George Eumorfopoulos ; it has a floral design incised under a celadon glaze, and is a charming example of the ware made at the Lung-ch'üan kilns under the Sung dynasty. A ewer of Persian form of the later years of the Ming dynasty, plain white with a band of incised floral ornament, was given by Sir William Haggard, K.C.M.G., C.B. Two large covered jars, the gift of Mrs. Arthur Stallard, are examples of gilded " powder blue " of the reign of Ch'ien-lung.

Mr. W. M. Tapp, LL.D., has to be thanked for adding to the collection of Corean porcelain of the Yi dynasty five pieces of the 17th or 18th century painted in underglaze blue, red and brown. The most remarkable is a huge grain-jar of depressed globular form, painted with dragons.

An important gift of Persian pottery was received from Sir Charles Marling, K.C.M.G., C.B. The first items in order of date are probably two unglazed spouted vessels ; they have



an undeniable dignity of form, but no features to give a clue to their period. Another early piece is a shallow bowl painted with an inscription and a festoon border in black and with heavy dabs of dark green glaze. Several similar bowls have been added lately to French collections, and they have been assigned to the 9th century or a little earlier ; it is tempting to find a more than accidental resemblance in the green

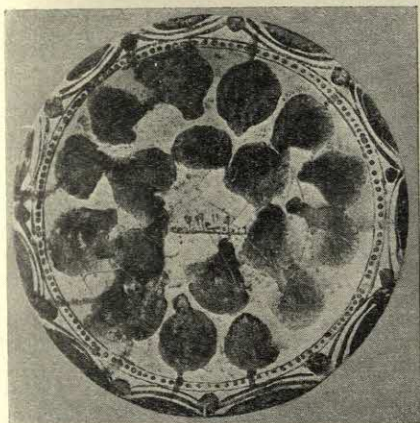


Fig. 3.

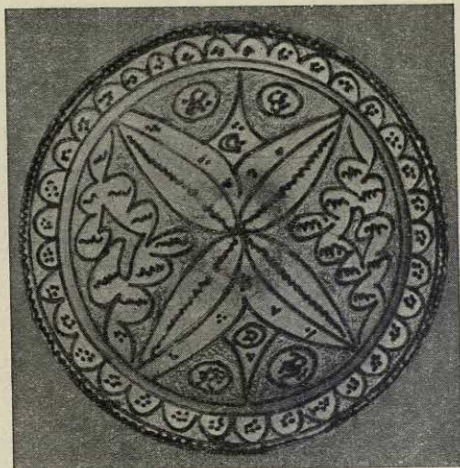


Fig. 4.

splashes to a certain type of glaze-decoration in the contemporaneous T'ang pottery of China (Fig. 3).

Amongst pieces dating from the 13th century we note first one of unusual beauty and rarity, a beaker of nearly cylindrical form with small foot. Its walls are thinly fashioned in a creamy-white paste with a glaze of vellum-like texture, its soft tone enhanced by a blue line painted on the rim. The lower half is decorated with delicate leafy scrollwork lightly engraved under the glaze ; the upper part is composed of a frieze of intricate arabesques pierced in openwork and then filled in with the translucent glaze, the effect being almost that of a traceried window (Plate 2, No. 1).



A much less refined example of this latter technique, which anticipates that of the later "Gombroon" ware, is a blue-glazed bowl decorated with a border of inscription in overglaze red and gold in addition to pierced devices. Another is interesting because it combines the same technique with figure-painting in metallic lustre; still another bowl, ascribed to the 14th century, shows this pierced decoration under a brilliant green glaze.

A fine example of tilework of the 12th-13th centuries is a slab forming half a lunette from a doorway, with an elephant and riders in relief under a turquoise-blue glaze. Sir Charles Marling also presented some potsherds found at Irin.

For three other fine specimens of Persian 13th-century pottery thanks are due to another donor, Mr. Frank Reddaway. One of them, from excavations at Rhages, is a sweetmeat dish with seven hexagonal wells, each painted in lustre with a bird design; its underside is covered with a rich deep blue glaze. (Plate 2, No. 2.) The second, a dish found at Khar, displays a beautiful cross-shaped pattern of arabesques in bright blues and red, whilst the third is an exquisitely fine example of the "miniature" type, with a figure-subject within a border of human-headed animals.

Four fine panels of 14th or 15th-century mosaic of cut tilework, given by Colonel W. I. Bax, came from the Mashalla at Herat, demolished in 1885; it is interesting to compare them with fragments of similar work, one from the Mosque of Gauhar Shad Aga, near Meshed, given by Brig.-Gen. Sir Percy Sykes, K.C.I.E., C.B., C.M.G., another found at Kazimain, near Bagdad, and presented by Brig.-Gen. R. Pope-Hennessy, D.S.O. This beautiful type of decoration originated in the buildings of Ispahan and Tabriz. As is pointed out by Dr. Emil Hannover,<sup>1</sup> its wonderful superiority in brilliance of colouring to ordinary painted tiles is owing to the fact that for each individual colour-glaze recourse could be had to the

<sup>1</sup> *Keramisk Haandbog, Fayence-Maiolika-Stentöi*, p. 44.

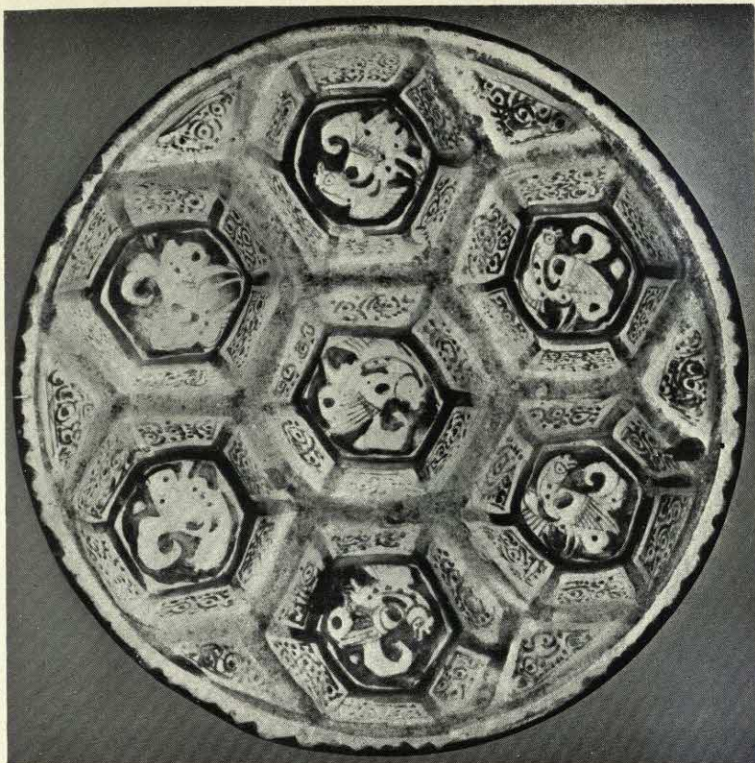




1 EARTHENWARE BEAKER.

Persian, 13th century.

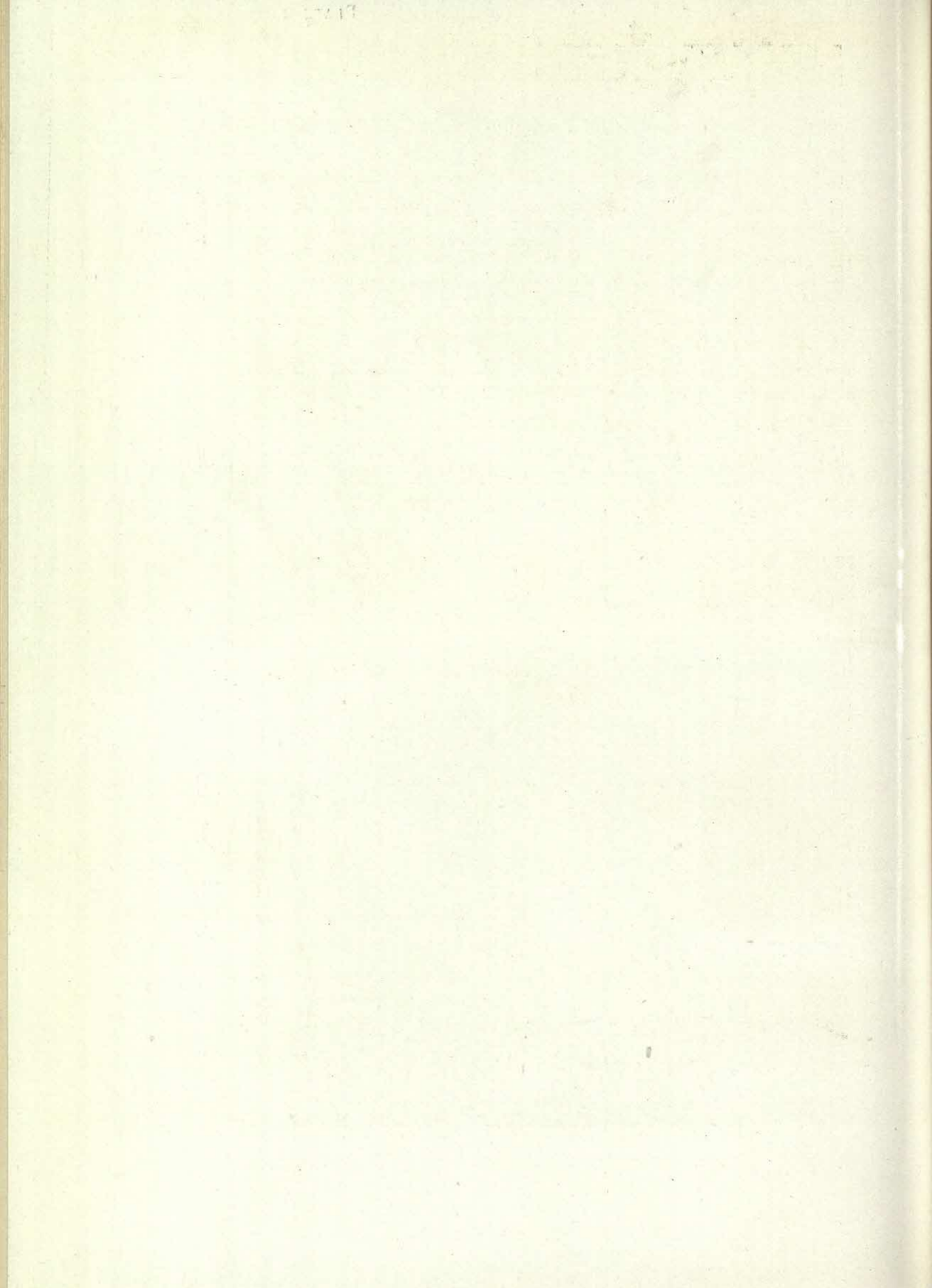
GIVEN BY SIR CHARLES MARLING, K.C.M.G., C.B.



2. SWEETMEAT-DISH.

GIVEN BY FRANK REDDAWAY, ESQ.





fluxing-medium and to the kiln-temperature best suited for its development.

Through the generosity of Mr. Vernon Wethered the Museum acquired a collection of pottery fragments, over 300

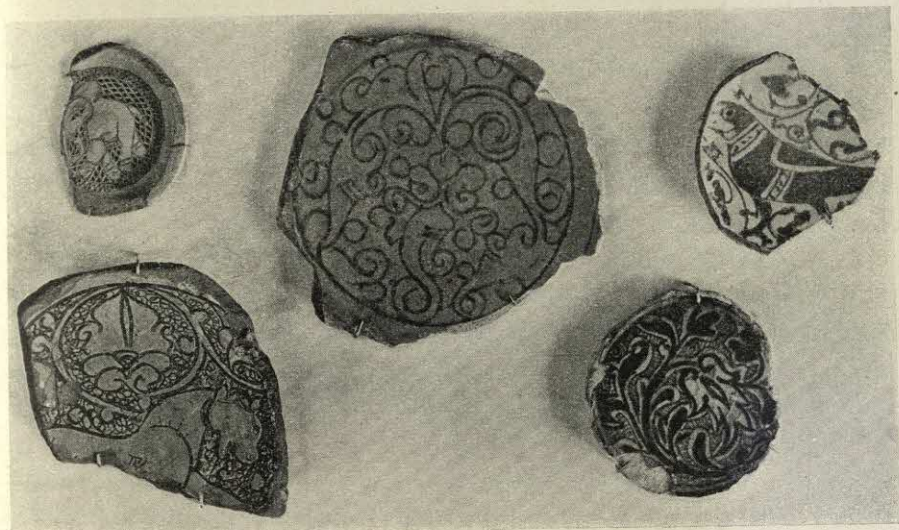


Fig. 5.

in number, from recent excavations on the rubbish-heaps of Fostat (Old Cairo). Most of these fragments may be regarded as of local manufacture; a few foreign pieces are included, among them a marked piece of Chinese "blue and white" porcelain of the reign of Chêng-tê (1506-21). Many of the indigenous wares, especially the earlier in date, are of singular beauty, the drawing displaying a vigour scarcely equalled in the ceramics of any other country. The earliest are those decorated with lustre-painting over a tin enamel, generally white but sometimes blue or mauve. These pieces belong to the 12th century or even earlier; to the 12th or 13th century may be assigned a type of ware decorated with painting in manganese-purple under a turquoise glaze, as well as a number of openwork strainers from the necks of water-jars of unglazed pottery; the designs are cleverly worked to render animal



forms and even Arabic inscriptions. Later developments are the types painted in colours under a clear glaze (13th-14th century), with incised or relief decoration under a coloured glaze (14th century), painted in blue in imitation of contemporary Chinese porcelain (14th-15th century) and with slip painting or *sgraffiato* decoration under a yellowish lead glaze. Five characteristic specimens are reproduced in Fig. 5.

Dr. W. L. Hildburgh presented a collection of nearly 200 fragments of pottery recently acquired by him in Spain. The majority are the remains of large wine-jars, sometimes green-glazed, with decoration impressed by stamps; this type of ware was made in Toledo and Andalusia during the 14th and 15th centuries. The collection also contains various examples of Spanish tilework, as well as a fragment of an early dish with part of a design painted in green of a bird and a tree. This latter was found in excavations on the site of Medina Azzahra, near Cordova; the town was founded in 936 as a place of summer residence for the Caliphs and abandoned less than a century later, so that this fragment may be assigned to the 10th or 11th century. Dr. Hildburgh also gave three models in wax for jasper ware plaques made by William Adams of Tunstall in the late 18th century, and a cabinet containing medallions of French black basalt ware in the manner of Wedgwood.

A little known phase in ceramic history is illustrated by a collection of fragments given by Mr. Nanne Ottema of Leeuwarden, and found by him in 1916-8 during the construction of a new yacht-harbour near that city. The fragments fall into three groups:—(1) slip-decorated, recognised as being importations from Germany made at Wanfried-an-der-Werra,<sup>1</sup> (2) wares of similar technique of local Frisian origin, probably made at de Vliet, a suburb of Leeuwarden, (3) tin-enamelled ware with painted decoration. The last-named show in many cases a close similarity to Tuscan and Venetian maiolica of the

<sup>1</sup> Compare p. 26.



middle of the 16th century ; one piece with foliage painted in blue with touches of white (the *bianco sopra azzurro* of Italy) for the high lights would be attributed to Venice were it not for the greyish-white body which differs entirely from the buff of the Italian ware. Other fragments correspond with a type dating from the 17th century of which specimens have been found (and were it would seem made) at Rotterdam, occurring also on sites in London and the Eastern counties. The period of the Leeuwarden finds is established by coins and dated potsherds to be approximately the last three decades of the 16th century, so that the discovery supplies a most important link between Italian maiolica and the so-called "delft" wares, Dutch and English, of later times.<sup>1</sup>

Another piece of pottery coming in all probability from the Netherlands or Northern Germany is a curious money-box, of red earthenware with a yellowish lead glaze, presented by Miss D. G. Wheeler. It is of globular form with a knob at the top and a high foot and is decorated with zigzag bands incised with a graving tool and round the stem with a collar fashioned by the potter's thumb into a wavy frill. Its date is uncertain, but is probably about the beginning of the 16th century.

Lieut.-Colonel Kenneth Dingwall, D.S.O., was the donor of two dishes of enamelled earthenware which it is interesting to compare with fragments from Leeuwarden. Like them they show decided Italian influence in their somewhat crude decoration of rosettes and curved strokes and dashes in dark blue, manganese-purple, yellow and turquoise. Comparison with fragments in the Museum found on the site of the potteries at St. Anne's, Brislington, near Bristol, shows that one of them was beyond doubt made at that place, probably some decades before the earliest dated piece (of 1652) discovered in the excavations. The second dish diverges in colour from the

<sup>1</sup> Compare further Mr. Ottema's articles in *Oude Kunst*, Vol. III, 1918, also *Burlington Magazine*, Vol. XXXIII, 1918, p. 190.



Brislington fragments and was more probably made at one of the London potteries on the south bank of the Thames. Both dishes resemble contemporary Dutch wares in design but are inferior to them in execution.

A dish given by the same donor, of maiolica from Monte Lupo, near Florence, with fruit design, displays the "blue dash" border which became a common motive in England in the 17th century, particularly on Bristol wares. Another Monte Lupo dish, presented by the Rev. Edward A. Downman, is painted in the Urbino manner with a man in Roman dress and forms a link between the *istoriato* style of the 16th century and the more decadent phase which followed.

Another documentary piece of maiolica, received from Colonel Dingwall, is a dish with a figure-subject and the signature "Castelli A.D. 1737 Dr. Fran. Ants. Grue f." This artist, Francescantonio Grue, a member of a large family of maiolica painters, worked both at Naples and at Castelli in the Abruzzi.

One of the deficiencies in the collection has been supplied by the same donor's gift of one of the red stoneware teapots made by Ary de Milde, the Delft potter, to compete with the "boccaro" ware of Yi-hsing, first imported from China towards the end of the 17th century.

We may here mention also a Capo-di-Monte group of peasants and other specimens of Italian porcelain with which Colonel Dingwall, in pursuit of his long-continued and helpful practice, has strengthened another weak section of the Department.

The section of slip-decorated ware and other English peasant pottery has also hitherto been somewhat inadequate. It is therefore gratifying to record the gift by Mrs. W. T. Lister of a collection of specimens formed by her father, the late Mr. William C. Alexander. Many were made in the eastern part of Sussex by village potters working at Brede, Dicker and elsewhere; amongst these are a punch bowl with



a pretty pattern of leafy branches and other pieces representing the distinctive local method of decoration by devices stamped and inlaid in white clay in a red body. Specimens in the collection bear dates varying from 1778 to 1812 (Fig. 6). Other



Fig. 6.

pieces may be assigned to the potteries of Staffordshire and of Wrotham in Kent. A loving-cup dated 1740 and a jug with double walls, the outer pierced with a floral pattern, are examples of the lustrous brown stoneware formerly made at Nottingham. Mrs. Lister's gift also comprises a rare specimen of Lambeth "delft" ware (a square salt-cellar with late Ming "blue and white" motives), and a barber's basin of similar ware probably made at Bristol, as well as two dishes with scale and feather ornament painted in green, red, blue and yellow slips made in the 18th century at Langnau, Canton Bern, Switzerland. Lastly must be mentioned an earthenware aquamanile in the form of a stag, probably of the 14th century, which attracted attention when it was exhibited at the Burlington Fine Arts Club in 1913-14.

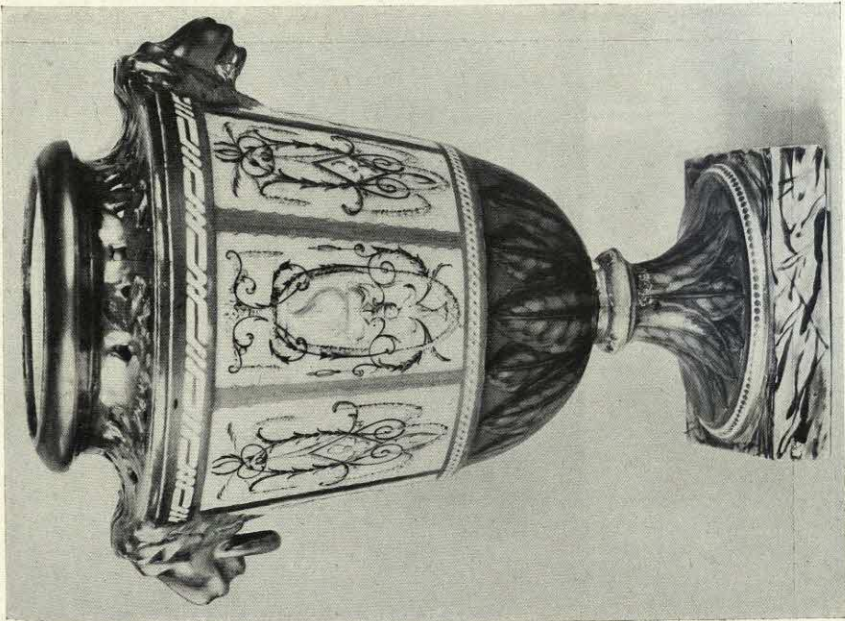


Amongst more recent workers in the coarser kind of pottery the brothers Robert Wallace, Walter and Edwin Martin, of whom only the eldest and first-named survives, are likely in the future to be ranked amongst the leading ceramic artists of England. It is therefore satisfactory to record that a careful selection of representative productions in salt-glaze stoneware from their pottery at Southall has been presented to the Museum by Mr. and Mrs. Ernest S. Marsh. The gift was made in memory of their son, 2nd Lieut. Francis Bedford Marsh, who fell in the war.

A substantial addition to the English porcelain section resulted from the gift by Mr. Herbert Eccles, F.C.S., of a collection of Worcester porcelain of the early 19th century from both of the larger factories, those of Flight and Barr and Chamberlain. The specimens formerly belonged to Thomas Chamberlain of the second-named firm, and were authenticated by him as examples of the work of two decorators, Thomas Baxter (d. 1821), noted specially for his renderings of figure-subjects from Shakespeare and other literary sources, and Barker, a skilful painter of shells and feathers in natural colours. Whilst these porcelains suffer from the taste for over-elaboration and display which prevailed in the time of the Regency and later, they are worthy of attention as wonderful achievements of manipulative dexterity in enamel-painting and gilding. Three of the specimens bear the signature of Baxter, a vase with a subject from "Hamlet," dated 1802 (Plate 3, No. 2), and two plates dated 1808 and 1809 painted respectively with groups of shells and apples. Mr. Eccles also gave a fine blue and white jug of the earlier (Dr. Wall) period of Worcester; it bears a mark in imitation of a Chinese character which was formerly deciphered as the monogram of Thomas Frye of Bow, thereby causing much confusion in the classification of the early English porcelains.

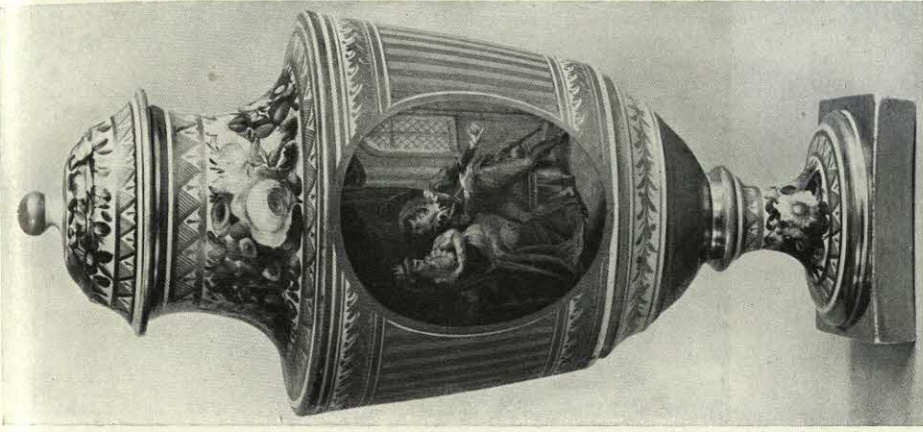
Mr. Edmund F. Broderip presented a pair of vases incised





1. PORCELAIN VASE. Marked "F. Muller Chelsea  
1789."

GIVEN BY EDMUND F. BRODERIP, ESQ.



2. WORCESTER VASE. Painted by  
Baxter; 1802.

GIVEN BY HERBERT ECCLES, ESQ.





1. ETIOLLES PORCELAIN TEA-POT. 1770.

2. VINCENNES PORCELAIN FIGURE of Diana. c. 1750.

GIVEN BY LIEUT.-COL. KENNETH DINGWALL, D.S.O., THROUGH THE NATIONAL  
ART-COLLECTIONS FUND.



beneath the base with the name and date "F. Muller Chelsea 1789." Apart from this mark nothing is known of this person nor can it be asserted that he was beyond doubt the maker of the vases. They are of neo-classical form with lion-mask and ring handles and square plinth and are painted in black, red, dark green and gold with designs recalling the wall-paintings of Pompeii; both in material and in decoration they differ from any well-known types (Plate 3, No. 1). It seems likely therefore that the mark may be construed as a signature, and that it proves the existence of a small porcelain factory at Chelsea six years after the famous works were closed by William Duesbury.

Another unique specimen of English porcelain, given by the Rt. Hon. F. Leverton Harris, is a Chelsea figure of a shepherdess with the mark IW in red under the base.

A very charming specimen of Champion's Bristol porcelain was given by Lieut.-Colonel Dingwall. It displays the very rare decoration of landscapes of Meissen style, painted *en camaïeu* in crimson, enclosed by scrollwork panelling; below the spout are the initials of an owner unknown, H.M.B.

The last-named donor whose gifts, too numerous for all to be mentioned, were made through the National Art Collections Fund, also presented two interesting specimens of French porcelain. One, a teapot painted with small crimson landscapes in medallions, bears the incised mark "*Etiolle X<sup>b<sup>re</sup></sup> 1770 Pellevé*"; (Plate 4, No. 1). It is a specimen of the hard-paste porcelain made for a short time, and therefore rare, at Etiolles, near Paris. Pellevé is believed to be the name of one of the proprietors of the factory.

The second French specimen referred to, a charming figure in glazed plain white soft porcelain of Diana lying asleep on a rock with her bow and quiver at her feet, was made at the royal porcelain works before their removal from Vincennes to



Sèvres ; it may be attributed to the same modeller as a pair of nymphs, one of which was given to the Museum by the late Mr. Fitzhenry.<sup>1</sup> (Plate 4, No. 2.)

Another very attractive figure in white soft porcelain, given by Colonel Dingwall, represents a dancing peasant girl ; its origin is uncertain, probably French, but its date is clearly the middle of the 18th century.

The most important accession that has ever been made to the section of stained glass came about with the munificent gift, by Mr. John Pierpont Morgan, of the collection received some years before as a loan from his father. The donor was prompted in part by the desire to commemorate in a signal manner the co-operation of the United States with Great Britain in bringing the war to a successful conclusion. The collection comprises seventy-two pieces ; it is therefore impossible in this review to do more than mention briefly a few of the more important items.

The earliest in date are four panels of a French "medallion" window of the 13th century, from the Cathedral of Troyes. They belong to a stage in the evolution of stained glass which followed the phase, still Romanesque in character, represented by the great windows of St. Denis, Chartres and Canterbury. Two of these depict subjects from the Temptation, Satan in one offering to our Lord stones to be turned into bread, in the other carrying Him towards the pinnacle of the Temple (Plate 5, No. 2) ; the other panels represent the Feeding of the Five Thousand and a scene from the life of St. Nicholas. Next in date is a German panel of the early 14th century, representing Agnes, Duchess of Lower Bavaria (d. 1361) ; this belongs to a series from the Abbey of Seligenthal near Landshut, Bavaria, of which several others are in the National Museum at Munich.<sup>2</sup> Of about the same date is another German panel, with a vigorous representation of

<sup>1</sup> Another example is figured by the Comte de Chavagnac, "Catalogue des porcelaines françaises de M. J. Pierpont Morgan," 1910, pl. 21.

<sup>2</sup> See *Burlington Magazine*, Vol. XXXVI, 1920, p. 104.





STAINED GLASS PANELS.

1. Arms of Hugo von Hohenlandenberg, Bishop of Constance. Swiss; 16th century.
2. The Temptation; from Troyes Cathedral. French; 13th century.

GIVEN BY JOHN PIERPONT MORGAN, ESQ.



PLATE 6



STAINED GLASS PANEL, The Last Supper.  
South German; early 16th century.

PURCHASED UNDER THE BEQUEST OF CAPTAIN H. B. MURRAY.

St. Michael weighing the soul of a woman. Another German panel of St. Michael in combat with the dragon is typical of a later period and illustrates the introduction of silver-yellow stain. Most important in size are four large compositions of the Cologne school, (1) a Crucifixion of about 1500, believed to come from the Abbey of Altenburg, (2) two lights from a picture of the Adoration of the Magi, based on designs by the Sippenmeister (Master of the Holy Kindred); a window of almost identical design, erected in 1509, may be seen in Cologne Cathedral. (3) St. Ursula, by Bartel Bruyn, c. 1530; a companion figure of St. John the Evangelist is in the Kunstgewerbemuseum at Berlin. (4) St. Helena and the Emperor Constantine, also of about 1530. The collection further includes a number of small panels of the 16th and 17th centuries; they represent Swiss as well as German work and are mostly heraldic in character.

One of the Swiss panels, dated 1572, depicting Christ and the woman of Samaria, is of special interest because it bears the name and arms of the well-known designer Jost Amman of Zurich. The two finest, dating from the first years of the 16th century, display the arms respectively of Hugo von Hohenlandenberg, bishop of Constance (1496-1532), and his brother Balthasar. The first especially, with angels supporting the shield and the episcopal insignia, is a superb example of the high attainment in design and technique of the Swiss glass-painters at the close of the Gothic period. (Plate 5, No. 1.)

Other gifts of a miscellaneous nature were received from Mr. Victor Ames (specimens of pottery made recently by Reginald F. Wells at the Coldrum Pottery, Chelsea), the late Mr. Montagu Yeats Brown, C.M.G. (a Worcester plate), Miss E. C. Buckler (a New Zealand jade ornament), Mr. C. H. B. Caldwell (three specimens of 18th-century English porcelain), Mr. T. Charbonnier (a cockspur and a fragment of a sagger from



the Limekiln Lane pottery, Bristol), Mr. Charles B. O. Clarke (two Meissen cups and saucers and a Buen Retiro milk-jug), Colonel D. H. Colnaghi (four Egyptian blue-glazed pendants), Lady Cory (a toy candlestick of Bristol glass), Messrs. T. Crowther and Sons (ten Dutch tiles), Mrs. Emmie Davis (a Nevers faïence plate), Monsieur Henri Delattre (one Liège plate and two from Andenne), Mr. René de l'Hôpital (a Savona or Genoa salt cellar), Lieut.-General Sir Beauvoir de Lisle (a Spode earthenware plate with the De Lisle arms), Mr. W. S. de Winton (two Coalport cups and saucers, a Spode plate and a Chelsea-Derby plate), Messrs. Goodall & Co. (a Naples porcelain soup-plate), Mrs. Joan R. Greatorex (a Peruvian figure), Mr. W. H. Hammond (a 17th century limestone beaker inscribed "PIERRE DE LA MER-MORTE"), Mrs. Willoughby Hodgson (a Staffordshire porcelain vase), Mr. A. Hoynck van Papendrecht (two 15th century Dutch tiles), Mr. W. M. Newton (a Staffordshire salt-glaze sauce-boat), Mr. Archibald G. B. Russell, Rouge Croix (a Spanish lamp and bottle), and Mr. A. Myers Smith (a French porcelain inkstand).

## (2) BEQUESTS.

OF the bequests in this year the most important was that of Mr. J. G. Joicey, comprising over five hundred specimens, chiefly of Continental porcelain, the majority of which had been previously exhibited on loan at the Museum. The most considerable section was the German porcelain, which included examples of figures and table-ware made at Meissen, Vienna, Höchst, Fürstenberg, Berlin, Frankenthal, Nymphenburg, Ludwigsburg and four of the smaller factories of Thuringia. Particularly noticeable are a large Frankenthal group of Savoyard musicians (c. 1765) from a model by Konrad Link, a Ludwigsburg group of Bacchus with Venus and Cupid (c. 1770) from a model by Josef Weinmüller (Plate 7), and an imposing covered vase with applied flowers and branches,

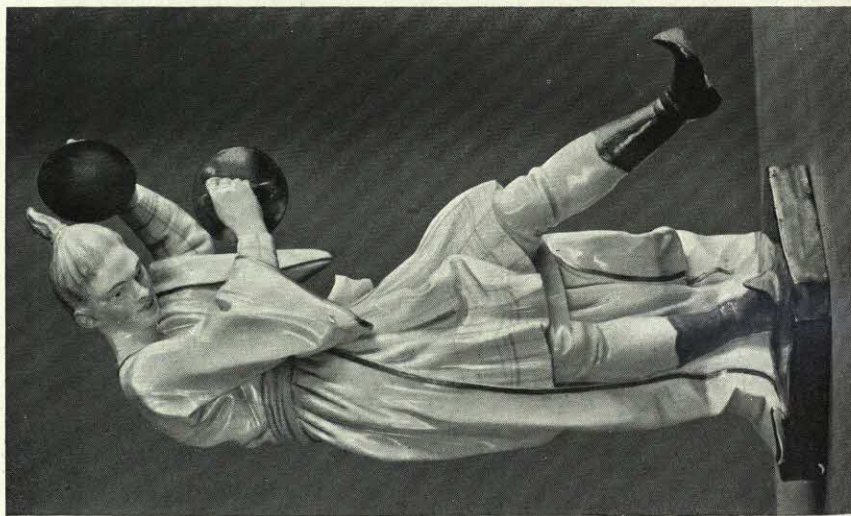




PORCELAIN GROUP, Bacchus and Venus. Ludwigsburg; c. 1770.

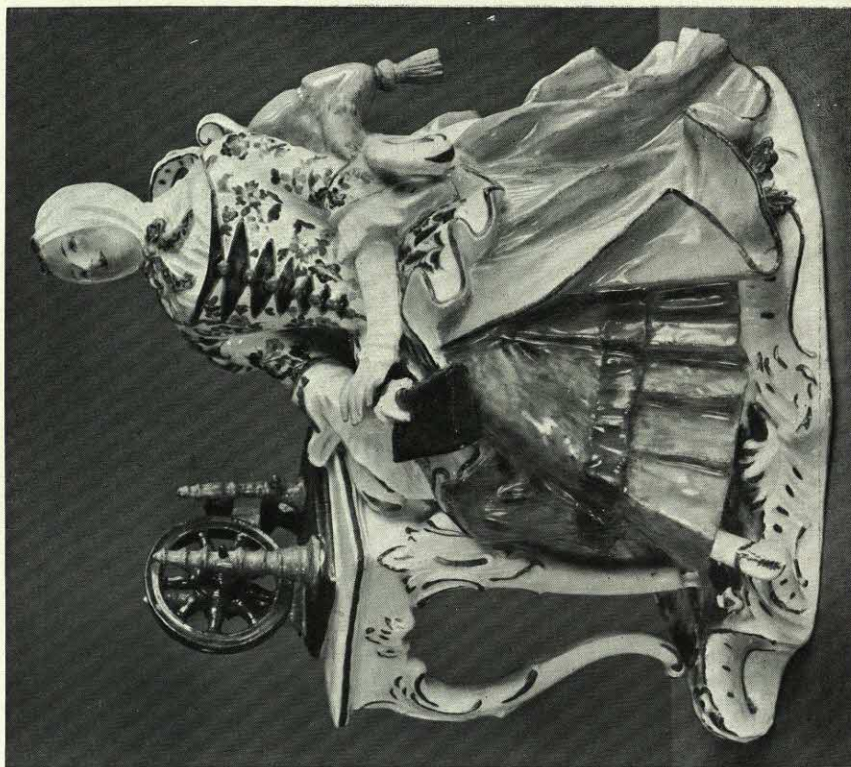
J. G. JOICEY BEQUEST.





1. HÖCHST FIGURE, modelled by Melchior.

THE GIFT OF THE LATE MISS FLORENCE AUGUSTA BEAKE, IN MEMORY OF MR. ARTHUR DOVETON CLARKE.



2. MEISSEN FIGURE, adapted from a painting by Chardin.



which bears the mark W in blue and is an example of the rare Berlin porcelain of the Wegeli period (1750-7).

The French porcelain in the bequest is made up in the main of Vincennes and Sèvres, representing a great variety of patterns and styles of decoration ; there are also several of the little snuff-boxes, some of them in the shape of animals, which were amongst the most charming productions of the smaller factories of *pâte tendre*—St. Cloud and Mennecey. Hardly less valuable are the numerous specimens of Tournay porcelain ; amongst these are thirteen plates from the well-known service, painted by Joseph Mayer with birds after Buffon and made in 1787 for Philip, Duke of Orleans, as well as portions of two fine tea services, with landscape and bird decoration, made at Tournay but shown by their mark of a stork in blue enamel to have been decorated in the factory at the Hague. Numerous specimens of Italian and Spanish porcelain in the bequest have strengthened one of the weaker sections of the Department. Lastly must be mentioned several specimens of Derby, Worcester and other English porcelain and of Staffordshire salt-glazed stoneware.

The collection of German porcelain was further strengthened by a bequest of one hundred objects, the gift of the late Miss Florence Augusta Beare in memory of Mr. Arthur Doveton Clarke. The majority consist of figures and groups of fine quality, modelled between 1740 and 1765 by Johann Joachim Kaendler and his pupils. Especially noteworthy are two adaptations of pictures by Chardin, *L'Econome* and *Les Amusements de la Vie Privée* (Plate 8, No. 2), five figures from the set of French criers, a group of children playing round a cherry tree and a charming group of children playing at a toilette scene. A pretty figure of a woman making lace is said to represent Barbara Uttmann, who introduced pillow-lace making into Germany in the 16th century. The figures of Frankenthal, Ludwigsburg, Vienna and Höchst are also represented in the



bequest, the last-named by a very spirited statuette of a Chinaman playing cymbals, from a model by J. P. Melchior (Plate 8, No. 1). The collection also includes an unusually large octagonal vase of Chelsea porcelain of about 1760 ; its sides



Fig. 7.

are alternately covered with a deep mazarine-blue glaze and painted with figures or birds. For some reason the gilding, which the blue panels were doubtless intended to receive, has never been added.

A statuette of Omphale holding the club of Hercules (Fig. 7), bequeathed by the late Mr. William Melven, exemplifies at its best the porcelain made by Richard Champion about 1775 at Bristol. The work of a modern English potter, William De Morgan (b. 1839, d. 1917), who carried on his enterprise successively at Chelsea, Merton Abbey and Fulham, is now worthily commemorated at the Museum by his widow's bequest of fifteen specimens. These comprise examples of his lustre ware, as well as of the so-called "Persian"

patterns, for which his inspiration was derived from the Syrian wares of the 16th and 17th centuries. Of great interest is a large terracotta relief painted in coloured glazes ; it represents two boys playing pipe and horn against a background of vines, and



is the only piece of relief work ever executed by De Morgan.\*

Six miscellaneous objects in pottery and glass, amongst them a fine Damascus tile of the 14th century, were received from the bequest of the late Mr. Bernard H. Webb.

The section of stained glass, so notably enriched during the year by the gift of Mr. J. Pierpont Morgan, was further strengthened by the purchase of three panels with the funds of the Murray Bequest. Two of these represent half figures of a cardinal and a donor beneath architectural canopies, and appear to be French work of the last quarter of the 15th century. The third is a South German panel of the early 16th century representing the Last Supper. With the exception of the canopy of crisply curled foliage, characteristic of glass of this region and period, this work is an adaptation from one of a series of copper-plate engravings of the Passion by the monogrammist A.G. The panel, which was formerly in the collection of Lord Herbert of Lea and is reproduced in Winston's "Memoirs illustrative of the art of glass-painting (1865)," stands out as a splendid piece of well-balanced colour composition, showing at its best the art of the late Gothic glass painter. (Plate 6.)

### (3) PURCHASES.

AMONG the purchases of early Chinese pottery are several examples of the earthenware "tomb figures" that, in survival of the ancient practice of human sacrifice, until the middle years of the T'ang dynasty (8th century), were habitually buried with the deceased. The earliest in date is probably a horse's head, grey with reddened surface, which may be ascribed to the Northern Wei dynasty (A.D. 386-549). The finest, in pale buff earthenware with a dressing of white slip but no glaze, is a horse in vigorous movement, painted in red and black pigments and showing traces of gilding; particularly attractive is the painting of the leopard-skin saddle-cloth (Fig. 8). Of scarcely less interest is a tall male figure, painted

\* For further information see the Catalogue of Works by William De Morgan, published by the Museum in 1921.



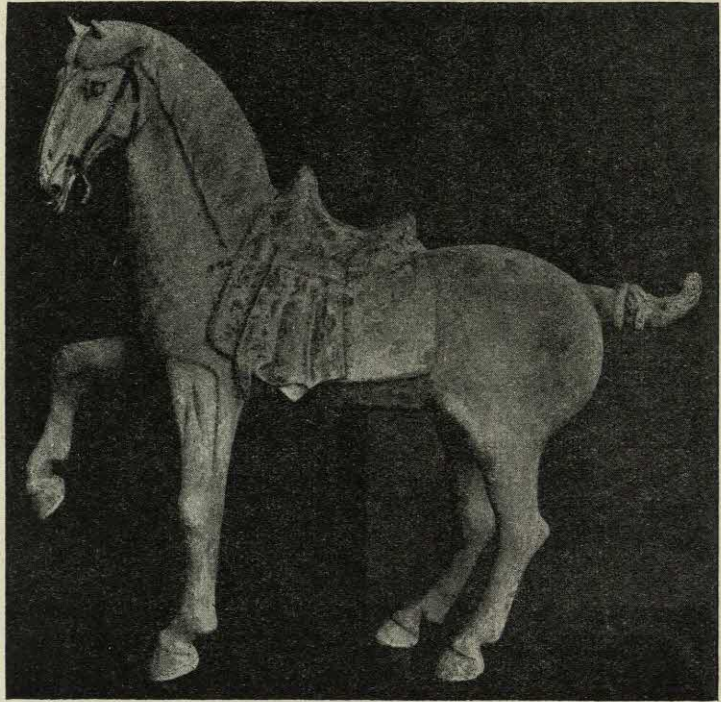


Fig. 8.

in green and brownish-yellow glazes ; to judge from the costume, he represents a high military official, and is probably from the tomb of a provincial governor. Traces of green pigment, as well as the more usual red and black, appear on an equestrian female figure, who rides astride and holds a bag in her left hand ; she is a typical example of the harem ladies who were generally included in the Chinese retinue for the afterworld. T'ang ware is further represented by a curious brown-glazed stoneware wine-pot with decoration applied in three medallions and painted in patches of brown. Two of the medallions appear to represent a juggler and his attendant drummer ; on the third is scrollwork of a pronouncedly Western character, containing a pair of confronted birds of the kind familiar as a motive of Byzantine ornament. This



piece is an interesting link between East and West, a token of the close interchange of cultures prevailing at that epoch.

Two examples of Sung workmanship, distinguished alike by beauty of form and archæological value, are the pieces stated to have been found on the site of the Lung-ch'üan kilns; both are "wasters," rejected at the time of making on account of technical imperfections. One, a tripod incense-burner, is covered with a bluish-green glaze and is a specimen of the *kinuta* ware so much prized by Japanese collectors; the name of the ware is derived from a celebrated specimen, preserved in the temple of Bishamon at Kiōto, which is in the form of a mallet (*kinuta*); the other Lung-ch'üan piece is a small vase with square base and upward-tapering sides, with a glaze of the brownish-green more usually associated with celadons from this factory. The Ting-yao, or white-glazed wares of a type originally made at Ting-chou, of this period are represented by what appears to be the cover of an incense-burner, with a pierced lotus-flower design of extraordinary distinction. Also of Sung date is a figure of a coiled snake of porcellanous ware covered with a thick cream-coloured glaze; this was probably made at Tz'ü-chou.

The productions of the Ming dynasty (1368-1643) are represented by two earthenware pillows with incised design under green and yellow glazes. One is decorated with a lotus-flower, the other—which is in the shape of a tiger—with two fishes. A large dish, with incised pattern of two phœnixes under a rich dark blue glaze, is a fine example of the porcelain made in the reign of Chia-ching (1522-66), whose mark it bears. The mark of Wan-li (1573-1619) is found on a porcelain saucer, painted in overglaze enamels with dragons in green and aubergine-purple on a yellow ground. To the Ming dynasty may also be assigned a vigorous carving of a duck in moss agate.

Several fine specimens of Persian pottery of the 12th and 13th centuries were acquired from the same excavations at



Rhages and Khar as those presented during 1918. Three of them are examples of lustre painting, including a bowl with overhanging rim, bearing the date A.H. 619 (A.D. 1223). Three are bowls of the "miniature" type, painted with equestrian and other figures. Another beautiful bowl has the decoration incised through black pigment under a turquoise-blue glaze. The most important are two bowls and a dish of an early type, assigned to the 7th or 8th century and till lately unknown to European collectors. They display complicated but somewhat crude formal decoration reserved on a ground of close spirals, carried out by the *sgraffiato* method and brightened with touches of green. In their form, the base being flat with no concavity, they show analogies with Chinese wares of the contemporary T'ang dynasty. (Fig. 4 on p. 9.)

Purchases of European pottery included two 17th-century dishes. One dish, dated 1615, shows a figure of an angel surrounded by curtain-like festoons, painted in white slip with green and manganese touches on the red earthenware ground (Fig. 9). It was made at Wanfried-an-der-Werra in



Fig. 9.



Fig. 10.

Hesse, and belongs to the same class as many of the imported German fragments amongst those found by Mr. Ottema at



Leeuwarden, which have already been mentioned.\* The second dish is of enamelled earthenware with embossments on the rim which recall those to be seen on so-called "Dutch maiolica"; features of the painting, however,—the curious figure carrying a box, probably reminiscent of a St. Mary Magdalen, the gabled Tudor houses, and the manner of writing the date

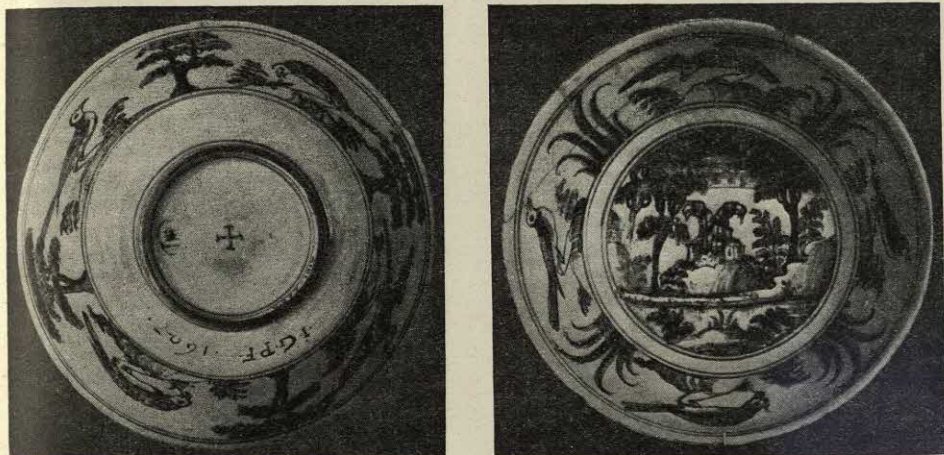


Fig. 11.

(1637) and initials C I A, probably of the owner,—point to Lambeth as the place of origin. (Fig. 10.)

The Museum was also fortunate in being able to acquire a documentary piece of Italian pottery of the same period. This is a small porcelain bowl bought by its former owner many years ago at Genoa (Fig. 11); it is marked with the initials I.G.P.F., a small cross potent, a sign perhaps intended for a Chinese character, and the date 1627. It is undoubtedly of the same origin as another bowl, bought for the Museum at the Willett Sale in 1905, which was described and illustrated in Davillier's "*Origines de la porcelaine en Europe*"<sup>1</sup>; on this occur the same marks, the date 1638 and initials G.G.P.F. It is however painted in blue only with a design evidently

\* See p. 12.

<sup>1</sup> P. 123. Both bowls are fully discussed in the *Burlington Magazine*, Vol. XVII, 1910, p. 163.



inspired by Turkish pottery, whereas the newly acquired bowl has a blurred copper-green and an opaque orange added to the blue colouring, and conforms, in its decoration of birds in landscapes and ruins, more nearly with the Ligurian maiolica of the period. They remain as yet without a parallel, and it is reasonable to regard them as descendants of the famous "Medici" porcelain made in Florence towards the end of the 16th century. It is known that one Niccolò Sisti made porcelain in Florence under Ferdinand I, Grand Duke of

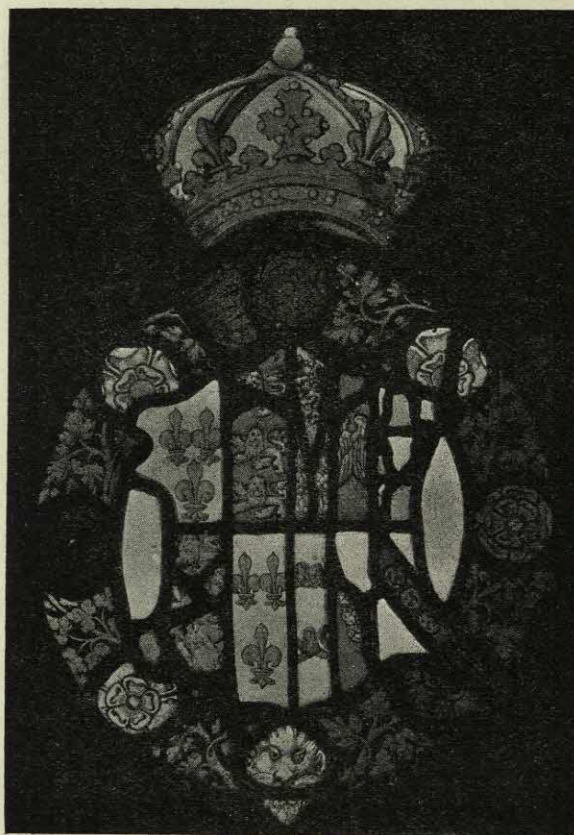


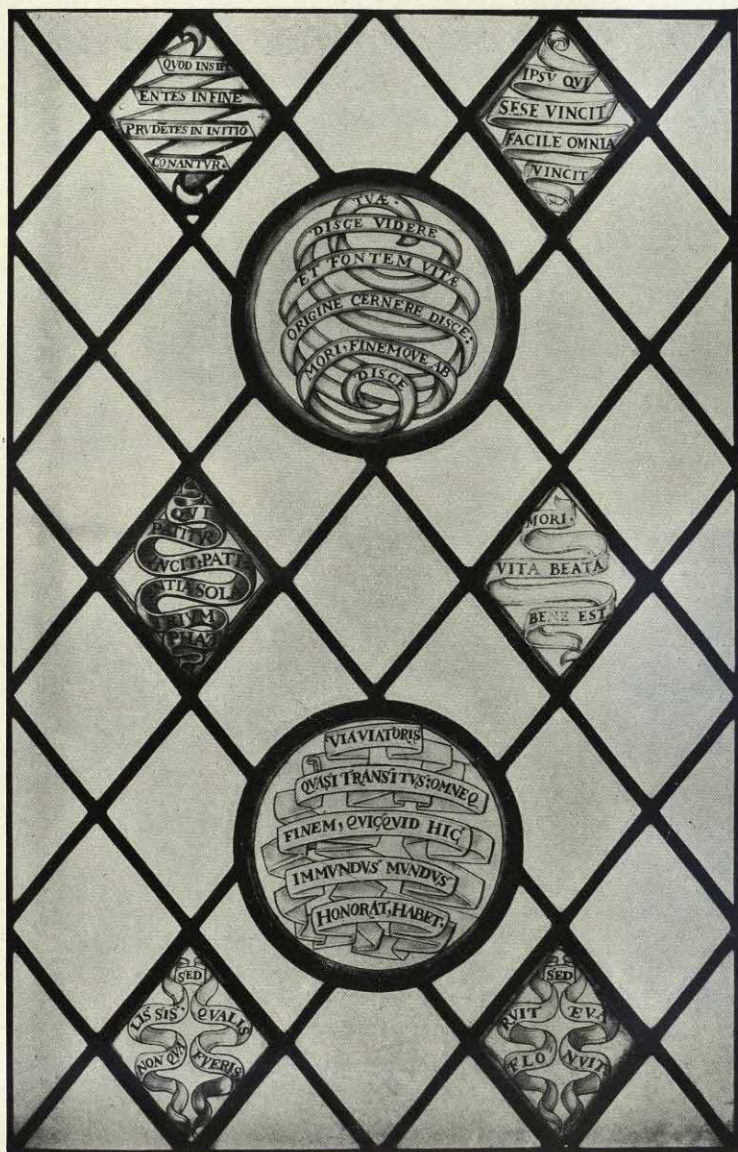
Fig. 12.

the shield; the clever handling of the blazonry is also to be noted. Two of the roundels came from Cowick Priory,

Tuscany, and that by 1620 he was working at Pisa; it may therefore be conjectured that these two bowls were made at Pisa by successors of Sisti, and that the signatures represent their respective initials I.G. and G.G. followed by the words *Pisanus fecit* or *Pisano fece*.

Other purchases belong to the section of stained glass. Five splendid heraldic roundels of the Tudor period were bought from the Radford Collection. In most of them a rich colour harmony is dominated by the green of a wreath enclosing





STAINED GLASS from Preston Hall, Suffolk.  
English; c. 1600.







Devonshire; two from Nonsuch, the palace of Henry VIII in Surrey; the fifth was formerly at Mansfield House, Highgate. The heraldry they display comprises the arms of Henry VIII and Jane Seymour impaled (twice) (Fig. 12), the royal Tudor coat alone, the badge of Edward VI as Prince of Wales and a crowned rose. The series may be dated about 1537, the year when Edward was born and his mother died.

The end of the Tudor period or the reign of James I is the date of a series of glass roundels and quarries brought from Preston Hall, near Lavenham, Suffolk. They are painted in black and yellow stain with moralising inscriptions in Latin—one from the Epistles of Horace—written on scrolled ribbons coiled and twisted into a variety of patterns. Set at intervals amongst plain quarries they form a very attractive decoration for the windows of a room (Plate 9).

### III—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

THE Department of Engraving, Illustration and Design received, during 1919, upwards of five thousand additions to its collections. The purchase grant, which was suspended during the war, being again available, it was possible once more to supplement the generous gifts of Friends of the Museum by a series of purchases, and thus to develop in an ordered manner the resources of the Department for the use of students and the general public.

HER MAJESTY QUEEN MARY graciously presented the original design by Lieutenant H. M. Liardet, for the coat-of-arms of the Fijian "Constitutional" Government, 1871-1874. This government of Fiji was established under the native king with the assistance of a small group of Englishmen, of whom Lieutenant Liardet, formerly British Consul in Samoa, was one. It had a brief existence, and in 1874 England undertook the administration of the islands. The coat-of-arms is a record of this short period, and is thus of historic as well as heraldic significance.

#### (1) ENGRAVING.

THE outstanding addition to this section during the year was the gift by Sir Frank Short, R.A., P.R.E., of 159 proofs of his etchings, mezzotints, aquatints and lithographs, with a view to making as complete as possible the collection of his work contained in the Department. Made as a Memorial to his son, Captain Francis Leslie Short, who died on Active



Service, June 3, 1916, this invaluable gift is peculiarly welcome not merely as a record of the artist's achievement but also of his long association as a student and Professor with the Museum and the Royal College of Art. Another important gift of the same nature came from Lady Holroyd in memory of the late Sir Charles Holroyd, R.E. (1861-1917), Director for many years of the National Gallery. The forty-three etchings of this gift include representative examples of Holroyd's work, always mellowed by the inspiration of the Italian Renaissance, in landscape, genre (such as the Monte Oliveto series), and in imaginative plates where his sense of design had full play.

Mrs. J. Merrick Head, of Bath, presented a set of Samuel Palmer's etchings, together with a series of water-colours which are mentioned elsewhere, an etching by Sir F. Seymour Haden, and a mezzotint by Charles Turner. Mrs. Head, who passed away shortly after this gift was made, had been a friend of Samuel Palmer and his family during his residence at Furze Hill, near Reigate, where he died in 1881, and some of the prints and drawings now presented to the Museum were personal gifts to her from the artist.

In connection with a temporary exhibition, held in the Department, of etchings and wood-cuts by Auguste Lepère, who died in 1918, three etchings and a wood-cut by him were purchased. Mr. Jan Poortenaar, whose work was exhibited in London during the year, presented to the collections an etching and four lithographs, which were supplemented by a purchase of two further etchings and lithographs. Notable amongst additions to the work of modern etchers was a generous gift by Messrs. Colnaghi and Obach of sixteen proofs by James McBey, as well as three aquatints by C. H. Baskett, R.E., and a drypoint by W. P. Robins, R.E. Mr. Harold Wright presented an etching each by W. L. Wyllie, R.A., C. E. Jacque, Gustav Leheutre, and Mrs. Stanhope A. Forbes.

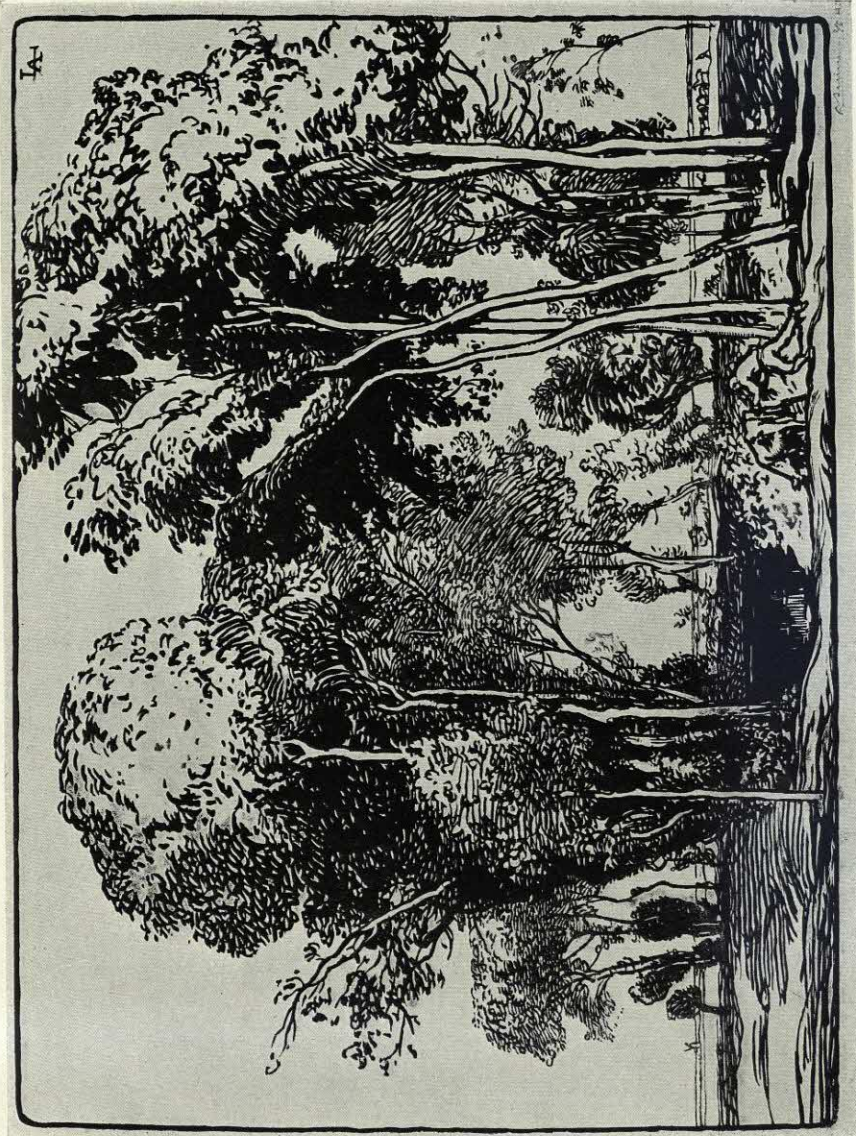
Mr. A. E. Anderson, to whose generosity the Department



is again indebted for gifts in each of its main sections, presented three etchings by E. Herbert Whydale, A.R.E. Miss Helen Farquhar gave an etching entitled "Rain, Oxford," by Myra K. Hughes, A.R.E., who died in 1918. From Mr. F. C. Eeles was received an early impression of the etched bookplate of James Curle, by D. Y. Cameron, R.A. Work by other modern etchers added to the collections, mostly in the form of gifts, included three drypoints by William P. Robins, R.E., together with a proof of his wood-cut, "Foreshadow of a Storm"; six etchings by George Soper, R.E., and seven proofs by Leonard R. Squirrell, R.E. From Mr. R. A. Walker was received a proof of F. L. Griggs' etching, "St. Botolph's Bridge"; Mr. Eustace Pinkerton presented eight of his etchings, an aquatint and three mezzotints, and Miss E. P. McGhee presented a proof of the drypoint portrait of L. G. Pearson by Francis Dodd, together with an etching and an aquatint by C. H. Baskett, R.E., two etchings by D. I. Smart, A.R.E., and a lithograph entitled "Roses of Victory," by Claude A. Shepperson, A.R.A. Another drypoint, "Play," by Shepperson was included in a gift from Mr. Sydney Vacher, together with Zorn's etched portrait of "Senator Billy Mason," and a drypoint, "Juliette," by Edgar Chahine. Five etchings and aquatints by Chahine were presented by Mr. A. Myers Smith, in continuation of his many kind gifts, as well as a group of Piranesi's Roman Views, and a collection of drawings by various artists mentioned elsewhere.

The recent revival of the wood-cut as an original method of artistic expression, as distinct from its more mechanical use for book illustration, where artist and engraver were nearly always separate individuals, has occasioned the acquisition of examples of work by some of the ablest modern exponents. Mrs. Gwendolen Raverat, who has found in this art a means of expression which she uses with imagination and power, presented fifteen of her cuts. Captain Robert Gibbings presented five of his cuts, two of which are printed in colour,





WOOD-CUT. "L'Abreuvoir." By Auguste Lepère.





and two others printed in colour were purchased. Miss Molly Power generously gave fifteen examples of her work. Mr. J. J. Morgan gave a wood-block, bearing an engraving by L. Daviel, after a painting by James Pryde, together with a proof. A wood-cut, "L'Abreuvoir," by Auguste Lepère (Plate 10), a coloured wood-cut of "St. Andrew's Cathedral," by Allen W. Seaby, eleven cuts by Ludovic Rodo, and five by W. G. Raffé were also added to the section by purchase.

There were many additions to the section of Lithography. Two lithographs by Henri Matisse, and the series of ten entitled "Sites Brabançons," by Leon Spilliaert, were purchased. Mr. L. D. Luard presented two examples of his spirited work dealing with movement, "Bank of the Seine : backing a sand-cart," and "Backing," in which the heave and pull of horses and men at work are powerfully realised. A lithograph, "Before Rehearsal," was presented by the artist, Miss Thea Proctor. Purchase was made of six war lithographs by Lucien Jonas, an artist whose posters for France and the United States attracted attention from 1914 to 1918. The Imperial War Museum presented a collection of thirty-nine American posters connected with the War, and a gift of eight other United States war posters was received from Mr. Charles Kendrick. Important amongst the posters issued towards the end of the War was a series of six, designed by V. Preissig, and printed at the School of Printing and Graphic Arts of the Wentworth Institute, Boston, U.S.A. These posters had for their object the recruiting of the Czecho-Slovaks in America, and they were distinguished alike for their excellence of design, lettering and general production. A set of these six posters was presented to the Museum by the Czecho-Slovak Legation at London.

## (2) ILLUSTRATION.

THE section of Illustration has been enriched by a number



of important items during the year. A water-colour drawing, by W. Russell Flint, R.W.S., was acquired. This drawing was reproduced in colour collotype as an illustration to the sumptuous edition of Malory's "Morte d'Arthur," published by the Medici Society in 1910 and 1911. Mr. A. E. Anderson presented a pencil drawing of "Saint Margaret of Cortona and her dead Lover," by Simeon Solomon, the volume of publication of which has not yet been identified. Contemporary with this is the proof of the projected title-page to Dante Gabriel Rossetti's "Early Italian Poets," 1861, given by Mr. R. A. Walker. This design, etched on a zinc plate by the artist, was never used. Two impressions of the original state were known to exist in the possession of the late Mr. Fairfax Murray (Plate 11, No. 2). Messrs. Colnaghi and Obach presented a pencil study by Whistler for a butterfly tailpiece to his book, "The Gentle Art of Making Enemies," published in 1890.

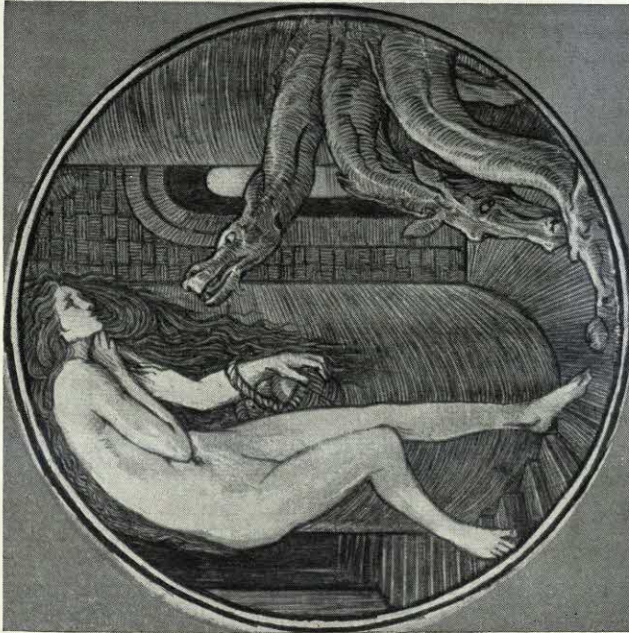
A drawing upon a wood block, uncut, by Francis Walker (better known as F. S. Walker), was acquired by purchase. The drawing illustrated Madame Sarah Bernhardt as Gilberte in "Frou-Frou," at the Gaiety Theatre, June, 1880.

Two drawings by Henry Ospovat (1877-1909) for illustrations in an edition of Robert Browning's "Men and Women," were secured by Mr. A. E. Anderson from the Judge Evans Collection, and presented to the Museum. Three further original drawings for book illustration secured from the Judge Evans Collection are the designs for "The Birth of Venus," "Eurydice" (Plate 11, No. 1), and "Jupiter and Ganymede," by Charles Ricketts, used for wood-engravings in the Vale Press edition of "The Marriage of Cupid and Psyche," published in 1897. Four studies by Gavarni (1804-1866) were acquired, representing London types of coachmen, and probably made at the same time as the illustrations to "Gavarni in London: Sketches of Life and Character," which was published in 1849.





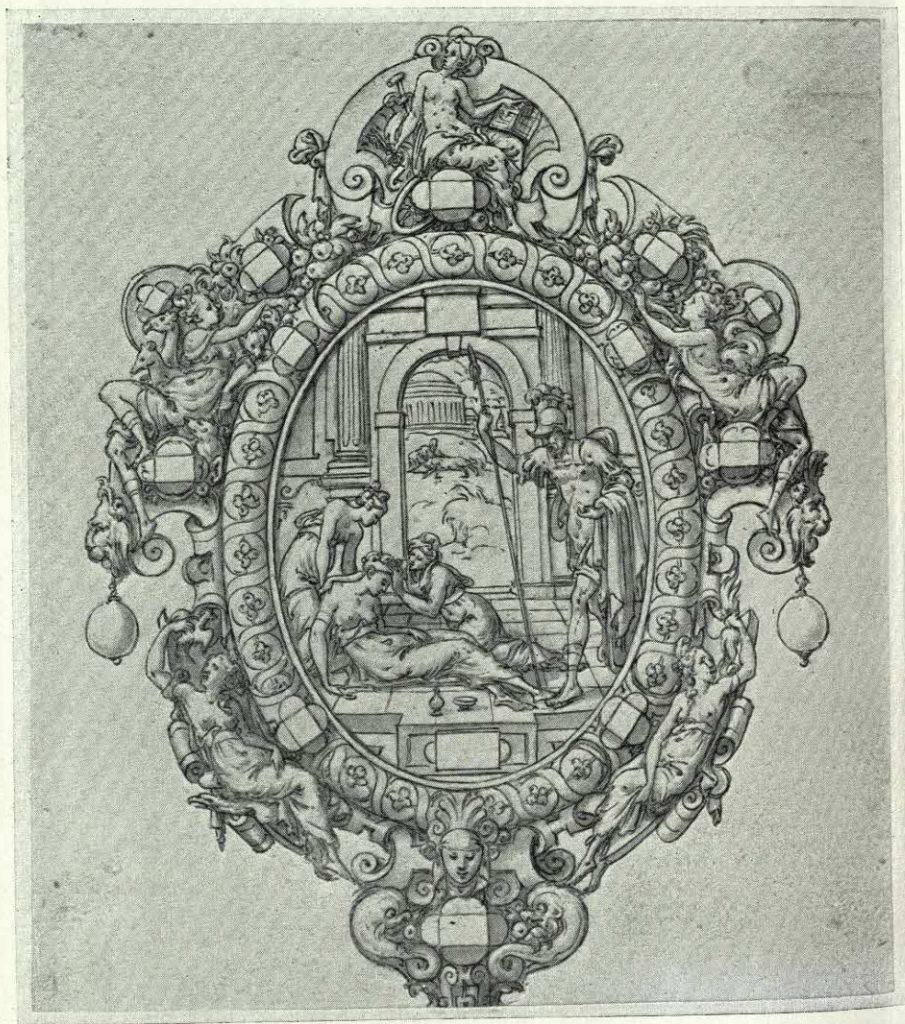
2. PROJECTED TITLE-PAGE to "Early Italian Poets," 1861. By Dante Gabriel Rossetti.



1. ORIGINAL DRAWING. "Eurydice"; an illustration in the "Marriage of Cupid and Psyche." By Charles Ricketts.



PLATE 12



ORIGINAL DESIGN for the back of a hand mirror. By Étienne Delaune  
(1519-1583)



under the editorship of Albert Smith. Monsieur Albert Delstanche, a well-known Belgian artist who found a home in London during the War, presented a set of proofs on Japan paper of his wood-cut illustrations to "The Legend of the Glorious Adventures of Tyl Ulenspiegel in the Land of Flanders and Elsewhere," by Charles de Coster, an English translation of which, containing these engravings, was published in 1918.

An interesting drawing by Ilbery Lynch was presented by Mr. A. Galt Ross, in memory of the late Robert Ross, through the National Art-Collections Fund. A bookseller's shop is represented in the drawing. The salesman offers to a visitor an open volume from which the figure of Aphrodite rises with outstretched arms. Books illustrated by Aubrey Beardsley, and other works of contemporary popularity, are shown in the foreground, and before those in the centre stands an announcement: "Just published: Aubrey Beardsley, by Robert Ross." The drawing is inscribed: "In admiration to Robert Ross, Esq.—from the Artist," and dated 1919.

### (3) DESIGN.

ONE of the most interesting additions in the class of design is the original drawing for the mirror-back design (Robert-Dumesnil, 315) engraved by Étienne Delaune (1519-1583). The drawing, in pen and wash upon vellum, shows the upper part of the mirror only. Surrounded by fruit and animal ornament, with figures symbolical of the four elements, and at the top a figure of Fortune, a framework of laced rosettes encloses a central scene depicting the death of Julia, the daughter of Julius Cæsar and wife of Pompey the Great (Plate 12).

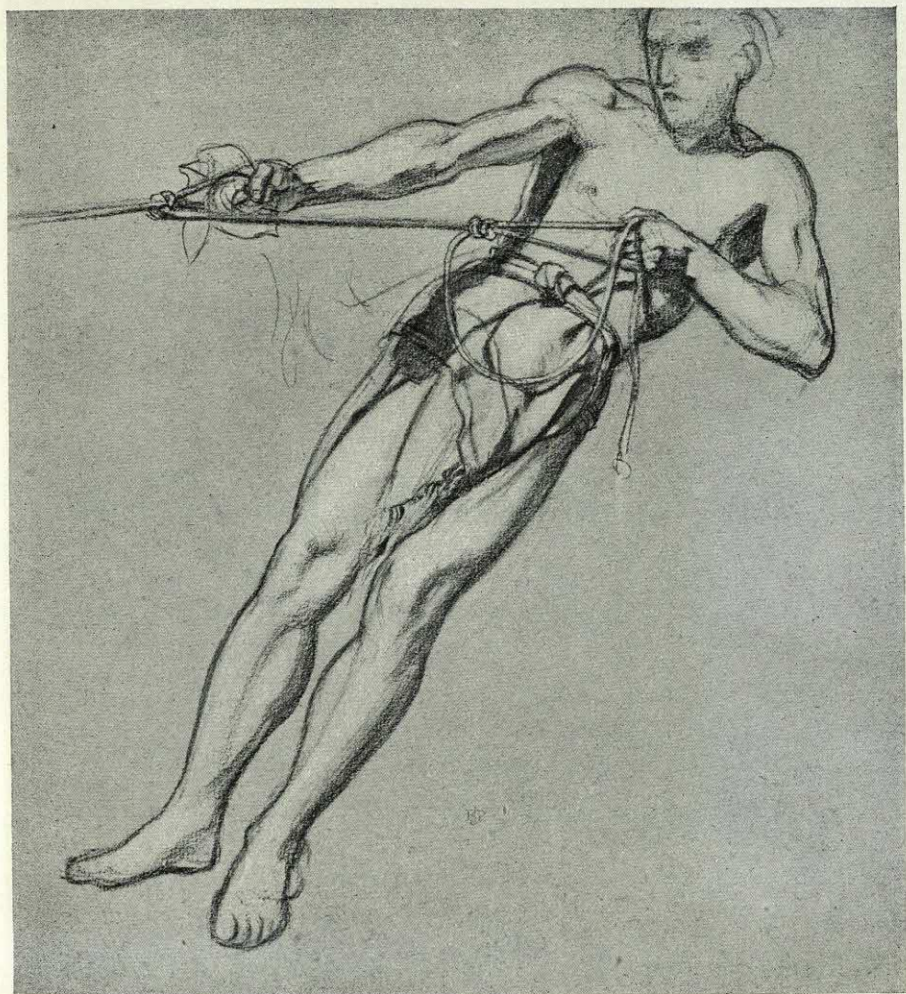
Following the death of Sir Edward Poynter, Bart., P.R.A., which occurred during 1919, a selection of designs by this veteran artist were acquired for the collections from his



executors. They include carefully-chosen studies of his best period, such as those for his paintings, "Israel in Egypt" (1867) (Plate 13) and "The Catapult" (1868), and representative examples of his decorative work such as designs for the tile and metal work decoration of the Grill Room in this Museum, and for mosaics at Waltham Abbey, the dome of St. Paul's Cathedral, and elsewhere. The recent death of another modern artist, Edward Stott, A.R.A., occasioned the gift, by Mr. A. E. Anderson, of studies in charcoal for his oil paintings, "The Carpenter's Shop" and "The Nativity," the latter of which was exhibited at the Royal Academy in 1910. A notable acquisition was the purchase at the Degas Sale in Paris, during June, of four studies of nuns for this artist's picture entitled "The Ballet Scene from Meyerbeer's 'Roberto il Diavolo.'" These show how the artist made most careful drawings to secure accurate knowledge of form and costume, and then suppressed the accents and details of his separate studies in order to give, fully and spontaneously, the impression of a dance—the spirit and rhythm of flitting figures merged in a swirling mass. One of the drawings is reproduced on Plate 14.

Six landscape and sky studies by Sir Alfred East, R.A. (1849-1913), were presented by Mr. M. B. Walker. Figure and drapery studies for her pictures by the late Mrs. William De Morgan, wife of the novelist, were presented, through the artist's executors, by Mrs. Stirling. Mrs. Evelyn De Morgan, widow of William De Morgan, famous for his pottery and novels, was closely connected with the pre-Raphaelite group of painters, and up to the end of her life, last May, continued working faithfully in their tradition, the influence of Burne-Jones being strongly apparent both in her studies and paintings. An exhibition containing about twenty of her most important canvases was opened at Leighton House in November, 1919. A study in coloured chalks of a female figure by Stuart Boyd, a promising young artist who died of wounds in





STUDY FOR A FIGURE in the painting "Israel in Egypt."  
By Sir Edward John Poynter, Bart., P.R.A.



PLATE I4



STUDY OF A NUN for the oil painting, "The Ballet Scene from Meyerbeer's 'Roberto il Diavolo.'" By Degas.



France in 1916, was presented as a memorial to him by Mr. William Caine. A pencil and wash drawing by Louis Ginnett of the desolation that once was Ypres, showing a few ruined buildings and the blasted stumps of trees, was presented by Major J. D. Fleming. Copies of the National Memorial Scrolls, for presentation to the next-of-kin of men of the navy and army who fell in the War, were presented by the Secretary of State for War; and copies of the Berwickshire scrolls of honour, for presentation to the men of that county who served, and to the next-of-kin of those who fell, were presented by Mr. F. Hay.

Mr. Arthur Myers Smith presented a collection of drawings by various artists, notable amongst which are two Dutch river scenes by Wigerus Vitringa (1657-1721), a Dutch village on a river by T. Verryk (working 1766-1772), studies by A. E. Chalon, H. M. Whichelo, R. H. Nibbs, and others. Mr. Bernard H. Webb, the architect, who died in 1919, became a generous benefactor to the Museum by bequeathing his entire collection, which included old master drawings, works by artists of the English water-colour school, and modern drawings, as well as a large number of engravings and wood-cuts. This collection is full of interest, but the drawings and prints are too numerous for detailed description here.

Captain R. B. Haselden gave a sketch by Pellegrino Tibaldi (1527-1592) of Neptune in his chariot rising from the waves. A landscape, attributed to Frans Baudewyns, who worked in the early part of the 18th century, was presented by Mr. Walter Sichel. A portion of a design for a dish, attributed to Polidoro da Caravaggio, with a panel representing the slaying of Cacus by Hercules, and a border of animal ornament, was acquired by purchase; together with a design for a ceiling by Sir James Thornhill, in the centre of which is seated Queen Anne, surrounded by allegorical figures representing Providence, the Virtues, the Arts and



Sciences, and other figures emblematic of Empire and greatness.

Illustrating more modern ceiling and mural decoration is the gift, made by Mr. Mill Stephenson, F.S.A., of a series of original designs by George Edward Fox (1833-1908), for work done in various great houses in London and the Provinces during the latter part of the 19th century. Designs of this same period for organ cases at the Royal Chapel, Windsor Park, at St. Paul's Church, Onslow Square, and elsewhere, by John Francis Bentley (1839-1902), were also acquired.

In the class of architectural drawings, Mrs. Walter Millard presented a set of measured drawings of the Church of St. Mary-le-Strand, by Thomas Edward Pryce, A.R.I.B.A., which were awarded the silver medal of the Royal Academy of Arts in 1875; and Mr. T. F. W. Grant gave a series of drawings he made in 1909 of Edington Church, Wiltshire.

A panel of 18th century English wall-paper of a rare kind was presented by Messrs. Green and Abbott. The complete panel, measuring 33 ins. by 36 ins., has its outline printed from an etched plate, and is coloured by hand. The vase with flowers, and the birds and butterflies, are frankly in the style of the best Chinese wall-papers being imported at that period by the East India Company. One of the set from which this panel was taken bore the etched inscription "According to Act of Parliament, December 1st, 1769." A fragment of the same period and style (*circa* 1770) was also presented by Miss Violet M. Morley (Fig. 13).

Other acquisitions of wall-papers included a group of original designs by Walter Crane (1845-1915), with a series of his finished papers printed in different colours. Messrs. Morris presented two volumes containing a complete collection of 168 sheets of original patterns for his wall-papers, kept together by William Morris, covering the period 1861 to 1896.

Mr. L. M. Lowenstein gave a collection of designs by R. Vasters, a goldsmith of Aix-la-Chapelle, who died in 1909.





Fig. 13.

These designs are mostly for modern goldsmiths' work in the style of the Renaissance, and they had formed a portion of the artist's extensive working library. Many of the designs, closely following Renaissance work, show with what difficulties the path of the expert is beset.

Four small decorations in water-colour upon silk by Charles Conder (1868-1909) were acquired by purchase. Mr. A. E. Anderson presented two painted fan designs: "The Mandarin's Garden," and "The Chinese Landscape," by George Sheringham. Modern movements in art are represented in a gift made by the family of the late Captain Lionel Guy Baker, in accordance with his expressed wishes, of a series of twenty-seven drawings by P. Wyndham Lewis and a drawing by



W. Roberts. Mr. Ezra Pound presented a series of twenty-six sheets of studies of figures, heads, hands, etc., by Henri Gaudier-Brzeska (1891-1915) ; and Mr. C. Lovat Fraser added a group of sketches from Gaudier-Brzeska's sketch-book, which had been made by him in 1911-1913, when he lived in the east end of London, earning his living as a clerk and studying art in the evenings.



## IV—LIBRARY.

### (1) GIFTS.

**I**N 1919 the collection of Oriental illuminated MSS. received an addition in Lieut.-Colonel F. P. Cockerell's gift of a Koran (selected chapters for use on special occasions) written in Persia probably in the early 16th century. The text, in bold Neshki characters, has a narrow ruled border of gold, and chapter headings, etc., in gold and colours.

A gift of value to the history of the Museum collections was made by the Danske Kunstindustri Museum, Copenhagen; it is a copy, in special binding, of the late Sir Charles Robinson's catalogue of the Soulages collection, which contains the original deed of agreement, dated July 24, 1856, by a body of subscribers for the purchase of the magnificent series of works of art which had been gathered together by M. Jules Soulages, of Toulouse. This undertaking, of which Dudley Coutts Marjoribanks, M.P. (afterwards first Lord Tweedmouth), Matthew Uzielli and Henry (afterwards Sir Henry) Cole, C.B., were the managers, secured the collection and enabled it to be acquired later by the South Kensington Museum.

Mr. Herbert A. P. Trendell, M.V.O., O.B.E., and Mr. P. G. Trendell presented a collection of documents, correspondence, circulars, etc. (18 vols.), relating to the International Exhibitions held at Paris in 1855, 1867 and 1868; at London in 1871, 1872, 1884, 1886, and at Philadelphia in 1876, which were formerly in the possession of the late Sir Arthur J. R. Trendell, C.M.G., in his official capacity as Secretary, or otherwise, to these exhibitions.

Some books presented by Miss Gertrude Tuckwell, as an addition to the large collection given in 1905-06 by the late



Sir Charles Dilke, Bart., in accordance with the wishes of Lady Dilke, include the following: "Le Decameron de M. Jean Bocace Florentin," with vignettes attributed to P. Eskrich, called Vase (Lyons, 1558); "L'Heptameron . . . de . . . Marguerite de Valois, Roine de Navarre" (Lyons, 1581); Guillaume Paradin's "Histoire de notre tems" (Lyons, 1558), and the Duke of Sully's "Memoires des sages et royales œconomies d'estat, domestiques, politiques et militaires de Henry le Grand" (1638-1662).

The Society of Antiquaries of London presented, among other books, copies of two works illustrated with engravings of fete-architecture and decoration—Scribonius Grapheus: "Spectaculorum in susceptione Philippi Hisp. Prin. Antwerpiae æditorum . . . mirificus apparatus" (Antwerpiae, 1550); and "Beschreibung der Reiss . . . des . . . Fürsten und Herrn Friederichen dess Fünften, Pfaltzgrafen bey Rhein wie der . . . Princessin Elisabethen . . . Herrn Iacobi des Ersten Königs in Gross Britannien einigen Tochter" (Heidelberg, 1613).

The following catalogues were also presented by Mr. J. Pierpont Morgan: "Catalogue of a collection of books formed by James Toovey, the property of J. Pierpont Morgan" (1901); "Catalogue of manuscripts and early printed books from the libraries of William Morris, Richard Bennett, Bert-ram, fourth earl of Ashburnham, and other sources, now forming portion of the library of J. Pierpont Morgan" (1907); "Catalogue des porcelaines françaises de M. J. Pierpont Morgan" (1910); and by Lady Helen Carnegie, "Catalogue of the collection of antique gems formed by James, ninth earl of Southesk, K.T." (1908). The Hon. McDougall Hawkes, as chairman of the French Institute in the United States (1919), gave the catalogue of the Institute's first annual official loan exhibition of French art, held in 1918 at the Museum of French Art, New York.

Mr. E. G. Cundall allowed the library to select 394 items



from his collection of catalogues of London art galleries and exhibitions, thus enabling many gaps to be filled.

## (2) BEQUESTS.

Mr. B. H. Webb's bequest of books included a copy with rubrications, initials, etc., of the "Prima pars Summe" of St. Anthoninus, archbishop of Florence, printed by Nicolas Jenson at Venice in 1479; and two specimens of book-binding. One is a single cover impressed with the signed panel stamp of "Jehan norins," with a design of a cresting of acorns and quatrefoils repeated vertically. There was previously no signed stamp of this French binder (*circa* 1520-30) in the library collection.

## PHOTOGRAPHS.

THE principal gifts to the Library Photograph Collection during the year 1919 were as follows:—

From Miss Evelyn C. Campbell, eleven photographs from native drawings of the torture and martyrdom of Christian Missionaries in Annam and Cochin China between the years 1837 and 1853. From Miss Ethel Gurney, 48 prints of armour and weapons. From the late Dowager Viscountess Wolseley, 21 photo-process prints in colour of furniture. From Mr. R. D. Radcliffe, six photo-engravings of paintings in his possession.

The bequest of the late Mr. B. H. Webb included a collection of 2,555 photographs and reproductions of paintings, architecture, etc., which materially strengthens the Library Collection in those particular classes.

A number of negatives were placed at the service of the Library during the year with a view to prints being made from them for the collection. These included 46 lent by Mr. More Adey, principally of silversmiths' work and internal house decorations; 33 lent by Mr. Martin Hardie, of paintings by the late John Pettie, R.A.; and 53 from



Mr. Sydney Vacher, illustrating the use of lace in costume.

The purchases included 242 photographs of ecclesiastical architecture, stained glass, church plate, and other objects of art interest in the counties of Gloucester, Hereford and Worcester, among these being a considerable number from the very interesting windows in Malvern Priory Church, which are English work of about the year 1500. A collection of photographs illustrating architecture and costume in various European countries, including many from Dalmatia, Bosnia and Herzegovina, is worthy of notice, as are also 100 reproductions of drawings by Old Masters in the Uffizi Gallery, being the fourth part of the series "I disegni della R. Galleria degli Uffizi in Firenze."

Among the 707 official photographs added to the collection were 48 from the principal objects exhibited in the War Memorials Exhibition which was held in the Museum during the year.



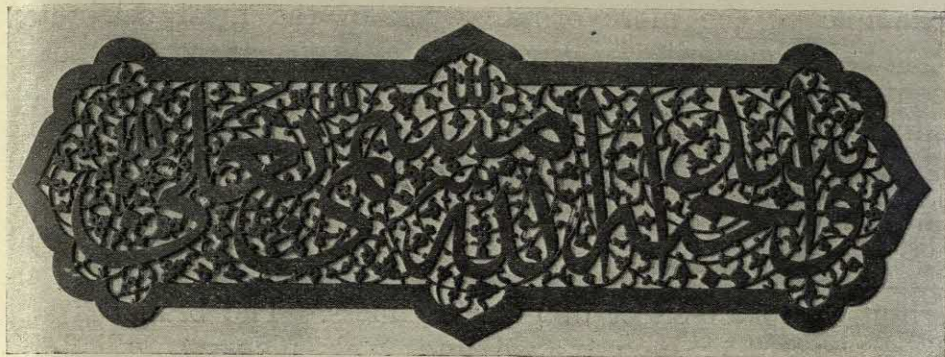


Fig. 14.

## V—DEPARTMENT OF METALWORK.

THE year was marked by several gifts and bequests of considerable extent and interest. The renewal of the purchase grant provided the means of contributing to the purchase of a piece of English silver of great importance to the Museum, and of acquiring several other useful additions to the collections.

### (1) GIFTS.

THE sale of the silver centre-piece belonging to Sir Francis Newdigate Newdegate, which had been exhibited for some time as a loan, afforded an opportunity of acquiring a piece of Paul Lamerie's work of first-rate importance. The sum required, far beyond the resources of the Museum, was provided by generous contributions from the Worshipful Company of Goldsmiths, the National Art-Collections Fund, Sir Otto Beit, K.C.M.G., Mr. G. C. Bower, Mr. Louis C. G. Clarke, Sir John F. Ramsden, Bart., and Mr. A. S. Marsden Smedley, supplemented by a sum from the Museum purchase grant. Messrs. Garrard kindly offered to act at the sale without remuneration, and secured it on behalf of the Museum. The national collection has thus become possessed of a very notable



example of the more ornate work of the most celebrated London silversmith of the 18th century. It consists of a central oval bowl surmounted by a dish and surrounded by smaller trays borne on curved branches, the design as a whole suggesting the growth of a water-lily. The ornamental details of flowers and other motives are executed with astonishing mastery of technique — casting, chasing in relief, flat chasing and engraving, set off by plain surfaces, and all contributing to an effect of great richness. The branches and side trays may be removed and their places supplied by ornamental stops, when the central feature can be used either as a dish for fruit, or (the dish being removed) as a bowl for flowers. It bears the London hall-mark for 1743-4, and thus belongs to the later period of the artist's career (he died in 1751). The history of this interesting piece of work is given by an inscription inside, as follows:—"The Gift of y<sup>e</sup> R<sup>t</sup> Hon<sup>ble</sup> Sophia Baroness Lempster to S<sup>r</sup> Roger & Lady Newdigate A: D: 1743." (Plate 16.)

Mr. Harvey Hadden, to whom the Museum is indebted for the Studley Bowl and the Charles II Garniture from the Ashburnham Collection, presented a group of thirty-seven pieces of English and Irish silver of the reigns of Queen Anne and George I. The work of this period is conspicuous for the excellence of its shapes in round and octagonal designs and for the simplicity of its decoration, mainly consisting of carefully worked mouldings. The gift is of peculiar interest, inasmuch as it helps to fill one of the most conspicuous defects of the collection of English silver, and its value is enhanced by the fact that it is the outcome of a carefully considered intention, pursued during many years, of remedying that defect. Such a well-considered effort might be adopted as an example by any one desiring to improve the public representation of our national arts. One of a pair of salvers with scalloped edge, of the year 1719 (see Plate 17), a very



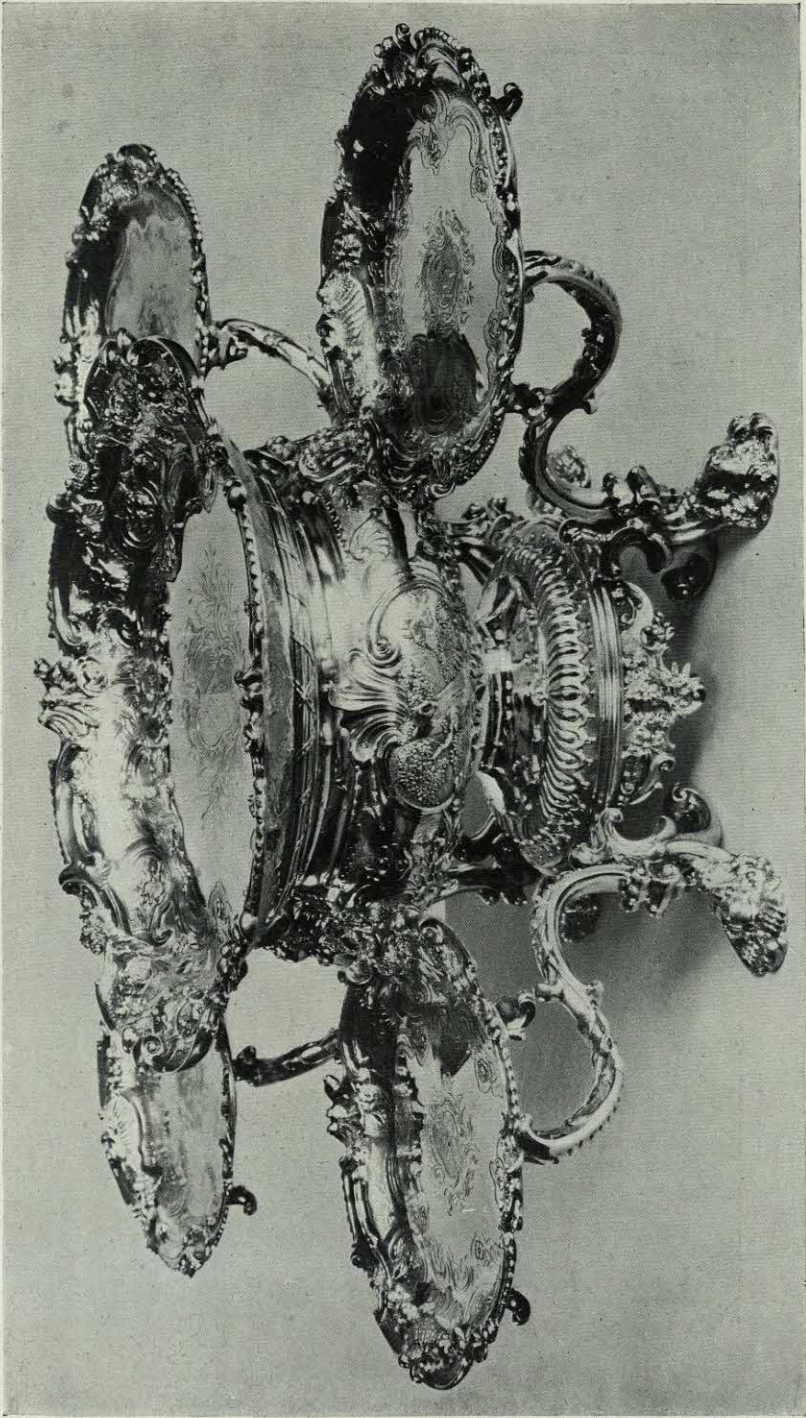


CIBORIUM OF COPPER, formerly gilt and enamelled. Late 12th century.



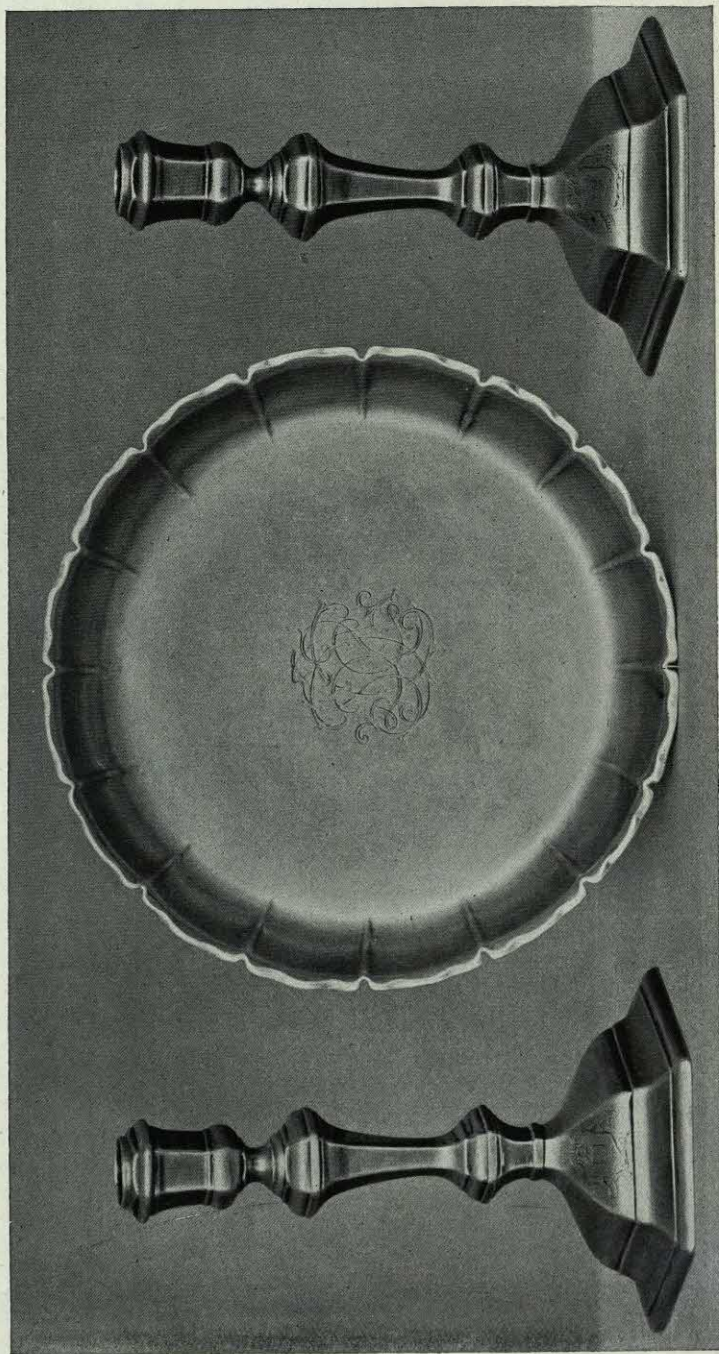






THE NEWDEGATE CENTREPIECE; silver, cast, chased and repoussé. By Paul Lamerie.  
London hall-mark for 1743-4.

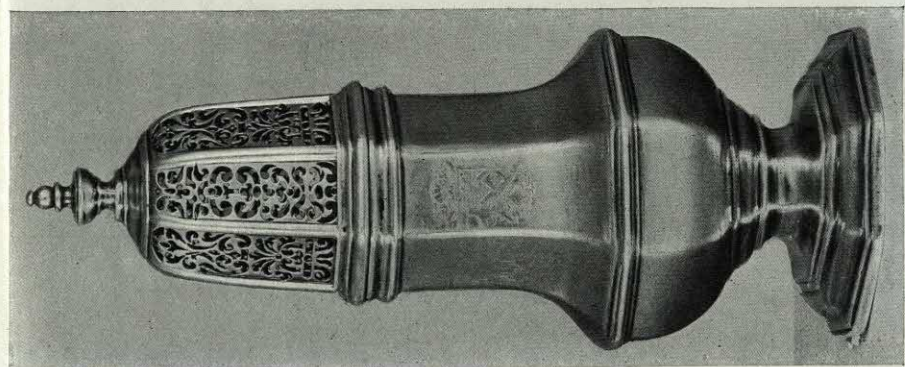




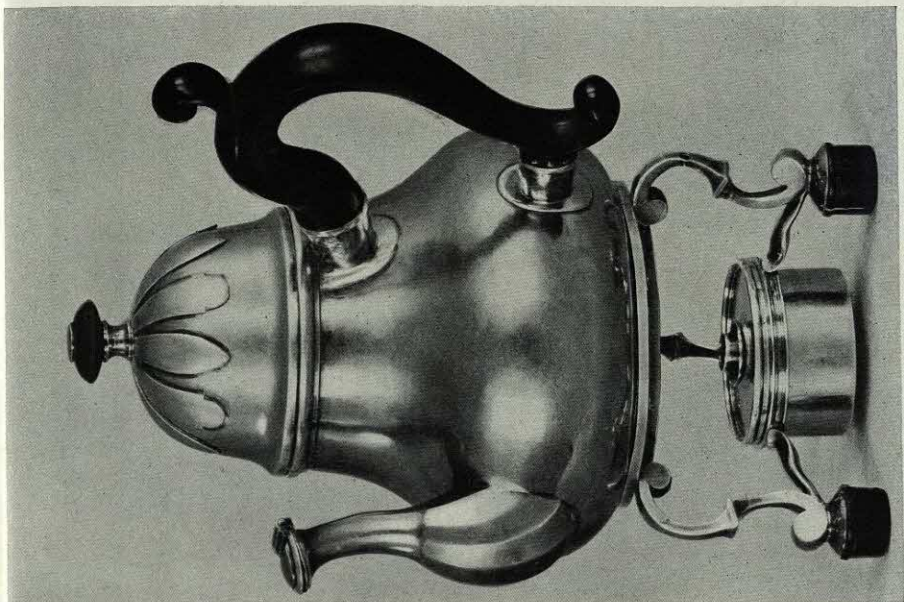
1 and 3. PAIR OF CANDLESTICKS. Made by David Green. London hall-mark for 1720-1.

2. SILVER DISH. Made by Simon Pantin. London hall-mark for 1719-20.



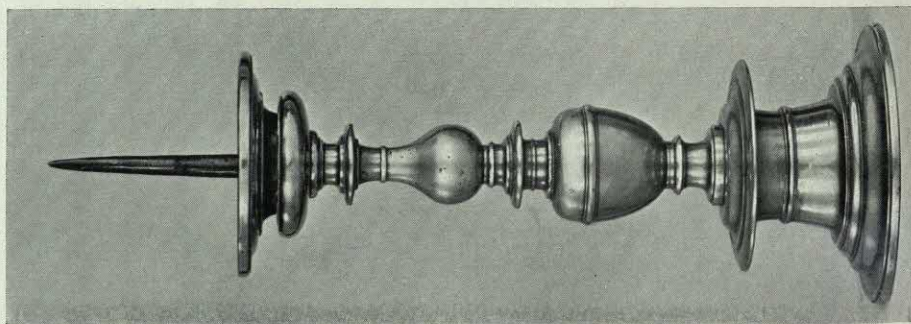


1. SILVER CASTER.  
London hall-mark for 1708-9.

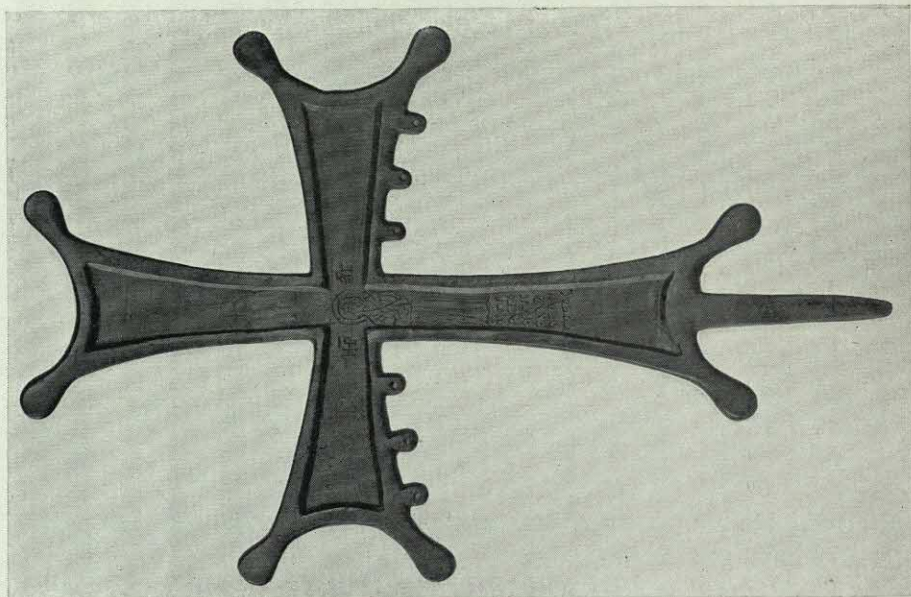


2. SILVER TEA-POT AND STAND, with Lamp.  
Made by Simon Pantin. London hall-mark for 1705-6.  
GIVEN BY HARVEY HADDEN, ESQ.

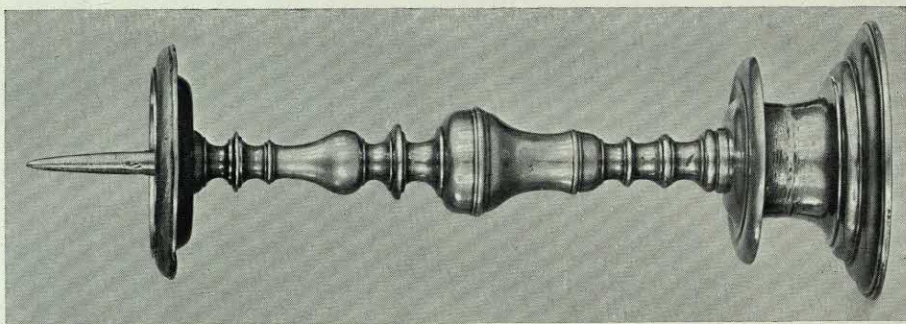




1. CANDLESTICK,  
cast and turned brass.  
Flemish; 17th century.



2. BRONZE ALTAR-CROSS. Coptic.



3. CANDLESTICK,  
cast and turned brass.  
Flemish; 17th century.



handsome caster with finely pierced cover, of 1708, and a charming teapot on a three-legged stand, dating from 1705, are selected for illustration (Plate 18).

Messrs. Crichton Brothers made an interesting gift of a silver porringer with pierced handle, the work of W. Homes, of Boston, U.S.A., dating from about the middle of the



Fig. 15.

18th century, the only example in the Museum of much excellent work done by the New England silversmiths. (Fig. 15.)

A small group of bronze mortars, pewter plates, and objects in lead and iron was given by Mrs. Lister.

Other donations include a silver soup-ladle by Laurent Amyot of Quebec, given by Mr. E. Alfred Jones (through the National Art-Collections Fund), in memory of Canadian soldiers fallen in the war; a pierced silver fish-slice by Charles Townsend, Dublin, 1771, from Mr. Philip A. S. Phillips (through the National Art-Collections Fund); an enamelled

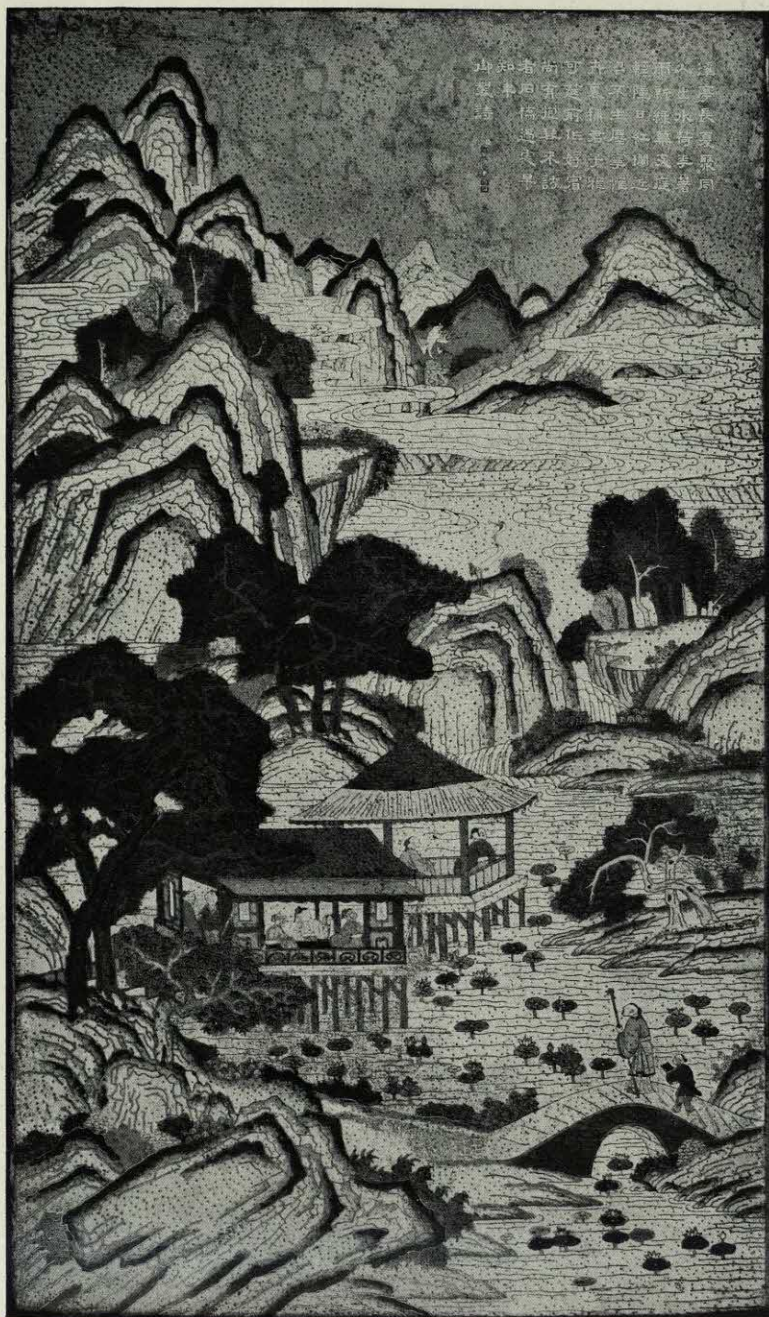


gold watch set with pearls from Mr. George W. Younger ; snuffers and tray of Sheffield Plate from Lord Sanderson ; a pewter pepper-pot from Miss J. Clarke ; an engraved brass Norwegian purse-mount from Mr. G. Jorck ; two goffering-irons with heaters and a brass candlestick from Mr. R. Linstead ; and a pair of steel sugar-cutters from Mr. R. Ward.

In the Oriental branches of the collection two important panel pictures in Chinese cloisonné enamel, of the latter part of the 18th century, were presented by Mrs. Constance Louisa Stallard in memory of her husband, Arthur Dudley Stallard. They represent landscape subjects with meetings of sages, executed in a bold style of drawing and colour, and each is inscribed with a poem by the Emperor Ch'ien Lung in the calligraphy of his minister Liang Kuo-chih. They are of unusual size, each measuring about 40 by 23 inches. (Plate 20.) Sir Charles Marling, K.C.M.G., C.B., presented a group of Persian work comprising an axe-head of brass sheathed with silver, finely chased with foliage, probably of the 13th century ; a steel panel pierced with an inscription on a ground of foliage, probably executed at Shiraz in the 15th century (Fig. 14 on p. 45) ; a lantern of similar but less elaborate work mounted with brass ; and an engraved brass bowl of the 17th century.

Useful additions to the collection of Japanese sword-furniture were contributed by Mr. Marcus B. Huish, Lieut.-Colonel Kenneth Dingwall, D.S.O., Mr. H. L. Joly, and Mr. A. E. Hudd, F.S.A. A group of Japanese helmets and horse-trappings was presented from the collection of the late Hon. Oliver Borthwick ; Mr. Alfred Dobrée gave a spear-head, an arrow-head, and two kodzuka blades, the authenticated work of famous Japanese swordsmiths, and a sword-rack of red lacquer ; Dr. W. L. Hildburgh gave a group of fighting bears, a remarkably skilful piece of work in hammered iron by a modern Japanese artist, Muneyoshi, together with an uncompleted trial-piece for the same design. Other gifts include a

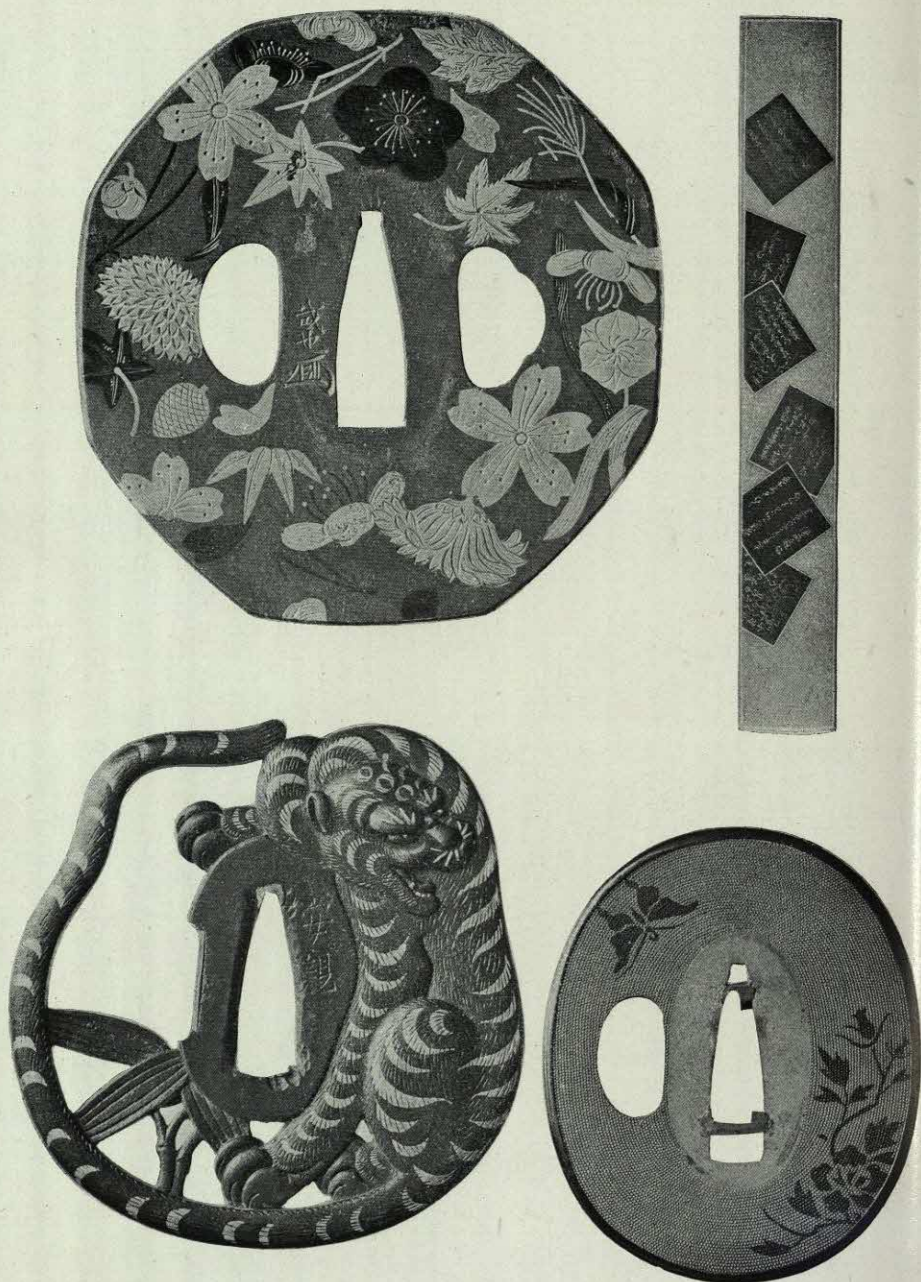




PICTURE IN CLOISONNÉ ENAMEL. Chinese ; late 18th century.

GIVEN BY MRS. CONSTANCE LOUISA STALLARD.





JAPANESE SWORD FURNITURE. 18th and 19th centuries.



silver pomander of Turkish work, an enamelled silver perfume box (?), perhaps Albanian, and a group of Japanese button-netsuke (*kagamibuta*), from Mr. T. B. Clarke-Thornhill; and a tea-caddy in silver-gilt filigree, Chinese work of the 18th century under European influence, from Mrs. Oppenheimer.

## (2) BEQUESTS.

AN interesting collection of work in metal was bequeathed by Mr. B. H. Webb. It includes a number of pricket altar candlesticks in brass, mainly Flemish work of the 17th century (Plate 19, Nos. 1 and 3); a wrought-iron rack for the kitchen, braziers, a lamp, an urn with three taps, and a holy-water stoup, all in brass, ranging in date from the 16th to the 18th century; a bronze altar-cross of Coptic origin (Plate 19, No. 2) and an ancient Roman decorative bronze mount in the form of a Bacchante's head; a few small 18th-century articles in silver; and an ancient Etruscan gold pendant set with a blue paste. The Rev. C. F. G. Turner bequeathed a pair of pricket altar candlesticks, Flemish work of late 15th-century date. Finally, the bequest by Mr. J. G. Joicey of the collections exhibited in the Museum for several years past on loan enriched this Department with a remarkable series of watches in enamelled gold and metal cases of the 18th century, mainly French and Swiss; gold fob-chains and chatelaines, locket, and snuff-boxes in enamelled gold and inlaid tortoiseshell; a group of arms and armour mainly of the 16th and 17th centuries, including a superb steel back-plate of a cuirass from the Breadalbane collection (Plates 22 and 23, facing p. 50); a group of jewellery of the first half of the 19th century, and a miscellaneous collection of objects in bronze, brass, enamelled copper, and silver.

## (3) PURCHASES.

THE purchases for the year include the bowl of a ciborium of engraved copper with remains of enamel, an extremely



interesting piece of work of the latter part of the 12th century. This beautiful example of early enamelling has been more than once published, and a coloured plate in Henry Shaw's "Decorative Arts of the Middle Ages" gives some idea of its former splendour of colour. It was unfortunately burnt in the fire at Warwick Castle in 1871, when the greater part of its enamel decoration was destroyed. The design consists of six medallions of figure-subjects, admirably drawn, representing Old Testament scenes, identified by the inscription round the lip and interspersed among the stems of superbly designed foliage. The cover is unfortunately wanting. It is recorded to have been bought in the 18th century in a brazier's shop in London, and more than one competent judge has expressed the opinion that this, as well as two other ciboria of similar work in private possession, is of English workmanship (Plate 15, facing p. 46).

A cruciform plaque of copper from a crucifix, with the figure and ground in champlevé enamel, acquired from the collection of the late Mr. Henry Wallis, is a good example of the rarer variety of Limoges work of late 12th or early 13th-century date, in which the flesh is rendered in white enamel (here bluish white) instead of being reserved in the metal in the more usual manner. A tea and coffee service in hammered and chased copper is interesting for comparison with silver-smiths' work of the same period. It appears probable that such examples were made at Middelburg, in Holland, about the middle of the 18th century, under the influence of English examples in silver.

The sale of several notable collections of Japanese sword-furniture offered an opportunity to supply some of the deficiencies in the Museum series. At the Naunton, Crewdson, and Gaskell sales some forty examples, of special value for this purpose, were acquired (Plate 21). A small group of Japanese temple-vessels of brass, illustrating shapes as yet unrepresented in the Museum, was also purchased.





BACK-PLATE, repoussé and gilt. Attributed to Lucio Picinino. Italian (Milanese) ; second half of 16th century.

J. G. JOICEY BEQUEST.





PAULDRON AND GAUNTLET, etched and gilt. Decoration attributed to Pompeo della Cesa.  
North Italian; end of 16th century.

J. G. JOICEY BEQUEST.



## VI—DEPARTMENT OF PAINTINGS.

**M**ORE than seventy paintings, drawings and miniatures were added to the collections of the Department of Paintings during the year 1919. The majority of these acquisitions were water-colour landscapes. Of the sixteen which came from the bequest of the late Mr. B. H. Webb, the most important was perhaps an upright landscape, "Lane and Cottages" (Plate 24), by Thomas Girtin, for which a smaller drawing by Girtin at the British Museum is a study, though it differs in some particulars. The Victoria and Albert Museum has a soft-ground etching by F. L. T. Francia probably made from the newly acquired water-colour, which it follows in reverse.

The same bequest contained an early drawing of Beddgelert Bridge by Copley Fielding—perhaps the view he exhibited at the Old Water Colour Society in 1815—and three landscapes by John Varley. One of the latter, "St. Michael's Mount," belongs to the artist's middle period; the others were painted the year before his death, and are typical examples of the somewhat elaborate compositions which he used to produce at that time, partly covered with a transparent gum-varnish, evidently in an attempt to secure the depth and brilliance of oil-painting.

Among the remaining water-colours received through Mr. Webb's bequest, were a vigorous "Gorse Common" by E. M. Wimperis, V.P.R.I., a modern seascape by Hely Smith, R.B.A., a harbour scene by Sir Ernest George, R.A., a study of clematis in pastel by Arthur Tomson, and a "Keep at Kenilworth" by W. Callow, R.W.S. The oil paintings in this bequest included a 17th-century portrait sold in 1904 among

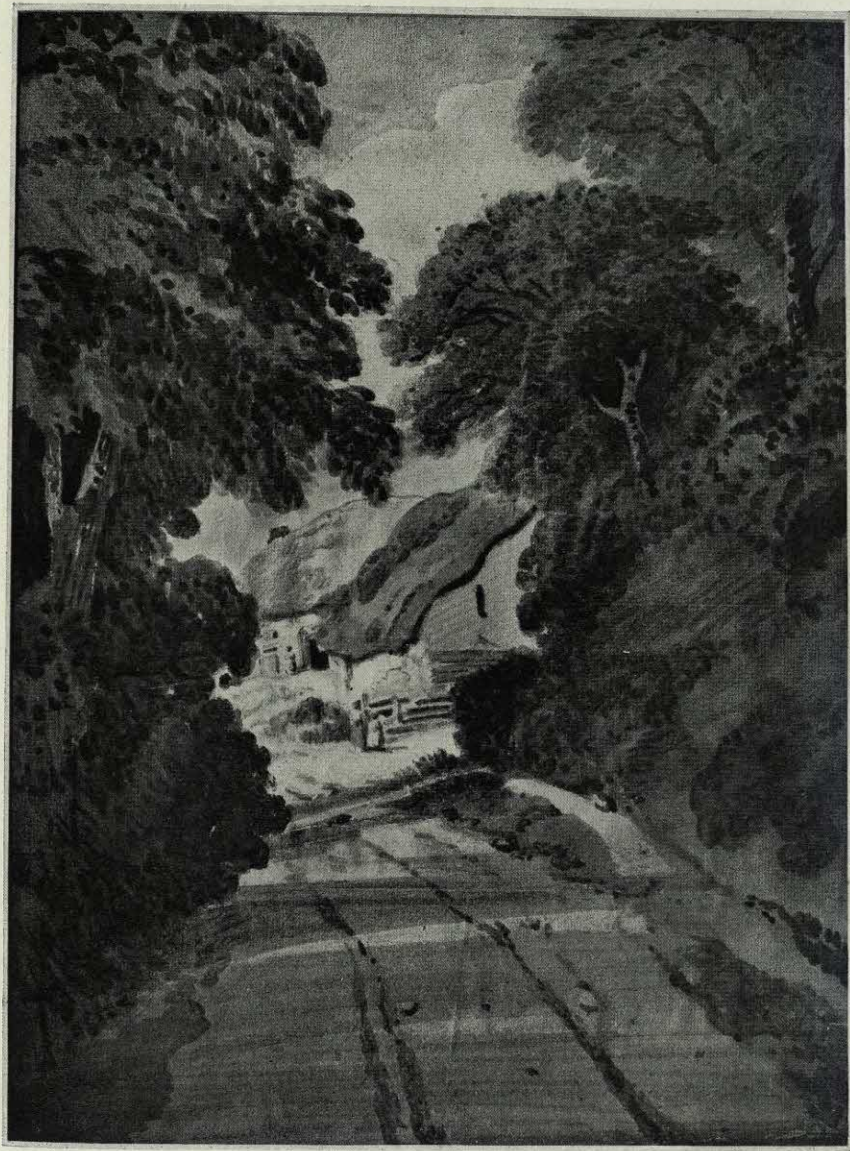


the Townshend heirlooms as a portrait of John Lilburne by W. Dobson, and a little Dutch river scene by a modern Dutch painter, Evert Moll, by whose hand are also two pastel views of Dordrecht.

The late Mrs. J. Merrick Head made an important gift to the Museum of water-colour drawings by Samuel Palmer (1805-1881), which had been collected by her late husband, a personal friend of the artist. Of these, thirteen were allocated to the Department of Paintings, the remainder being placed in the Department of Engraving, Illustration and Design. Several belong to the period dating from 1837, when the artist, as a man of thirty-two with already accomplished technique and romantic vision stimulated by his early friendship with William Blake, went to Italy with his newly wedded wife. Others illustrate his outlook through different periods and show how the Blake influence, tinged by the leaven of the old poets, gradually yielded before the incessant study of nature. His last phase towards 1880 includes work that is still always restful and meditative, but perhaps overwrought both in sentiment and in brilliance of colour. In some of the earlier drawings, notably the "Farmyard near Princes Risborough" (about 1845) and the "Harvest Field," he seems to have laid aside his besetting intellectualism and to have given himself up to the sheer joy of transcribing the nature that he loved without *arrière-pensée*.

Another gift was that of a member of the Walpole Society "in memory of the glorious battle of Jutland." It comprised an early oil painting by H. J. Johnson, the friend and travelling companion of William Müller, an Italian subject and an interior at Knole in water-colour by William Lake Price, a view of Philæ by W. E. Dighton—a promising artist who died young in 1853—and a woodland scene painted in 1902 by Lionel P. Smythe, R.A., R.W.S., in the garden of the old château near Wimereux, where he lived almost continuously from 1870 till his death at the age of 77 in 1918.

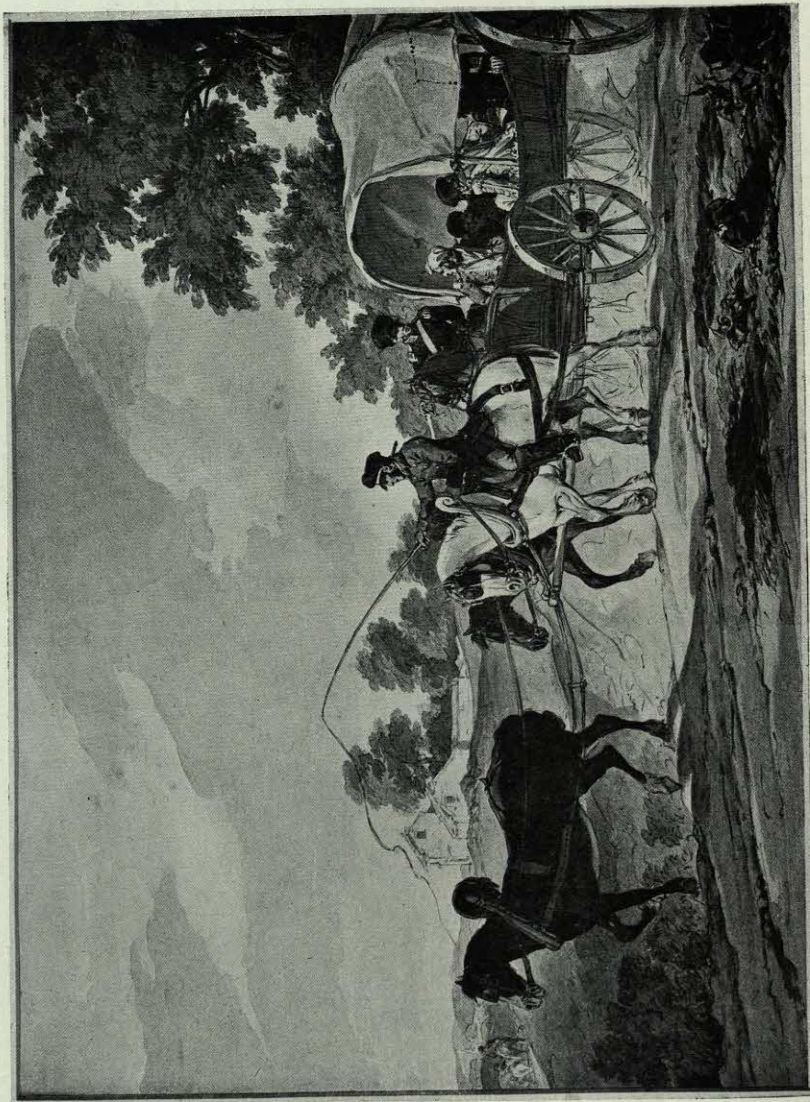




LANE AND COTTAGES. Water-colour by Thomas Girtin.

B. H. WEBB BEQUEST.





BELGIAN WAGON conveying wounded from the field after the Battle of Waterloo. Water-colour  
by John A. Atkinson.



Among the older water-colour drawings acquired during the year were two by John Augustus Atkinson (born 1775), who is well known through his aquatints of Russian subjects. One of them represents a ploughman with his horses; the other shows a Belgian wagon conveying wounded from the field after the Battle of Waterloo (Plate 25). Another early drawing is that of a bridge at Kippenross near Dunblane, by Edward Goodwin, an obscure artist who ceased to exhibit in 1815. Miss Beatrice Whittington presented a small mountainous landscape in sombre key by John Baverstock Knight (1785-1859), a native of Devon, who produced in his youth some pleasing compositions inspired by considerable sentiment. The Rev. A. Pontifex gave six drawings by the same painter, one of which, in water-colour, was allocated to the Department of Paintings: the remainder are in the Department of Engraving, Illustration and Design. Though small in compass, it is remarkable for the feeling of breadth and space which it expresses, and shows that the artist was a worthy contemporary of Girtin and De Wint (Fig. 17, page 57). An interesting article on Baverstock Knight and his work was contributed by Mr. D. S. MacColl to *The Burlington Magazine* in 1919.

A small drawing of an old carriage with figures, by C. Cooper Henderson (1800-1877), so well known for his coaching subjects, was acquired by purchase, as was a view of a ravine by W. R. Beverly (1824-1889), which follows classical tradition in composition, but is curiously anticipative of more modern decorative methods based on the study of Japanese prints. To the early part of the 19th century belong also two water-colour portraits, typical of the manner which was popular before the advent of photography. One, depicting a boy, is by Frederick Cruickshank (1800-1868); the other is that artist's portrait by Octavius Oakley (1800-1867). They were presented by the daughters of Frederick Cruickshank.



Mr. A. E. Anderson gave a small landscape with castle, by J. Sell Cotman. Lieut.-Colonel R. H. Whitwell gave two broadly treated landscapes by William Charles Estall (1857-1897).

Among works by recently deceased painters were two sketches of scenes in the Roman Campagna and Wensleydale by the late Sir Charles Holroyd, Director of the National Gallery, given by his widow. Both of them are noteworthy for the rendering, in simple washes of colour, of the spirit and atmosphere of the country represented. Three water-colour drawings by the late Sir Alfred East, R.A. (1849-1913) were purchased, and are particularly interesting to the student of water-colours as showing work that is almost complete, but lacks the final washes. In one of them, "Château Gaillard," the bold, forced colouring of tree trunks and other details blends to form a convincing and harmonious whole; in "A Spanish Carnival" the effect of a moving crowd of many hues is cleverly rendered with a suppression of all detail; the third is a dramatic sketch of a Swiss lake wherein white buildings contrast with dark mountains. A view of Snowdon by the late F. W. Hayes (1848-1918) was given by his son, Mr. Gerald R. Hayes.

Through the generosity of donors the Museum acquired examples of the work of eight living artists. Drawings by Romilly Fedden, Cecil A. Hunt, A.R.W.S., Sir Frank Short, R.A., P.R.E., John Wright, R.E., and Blamire Young, were received respectively from Messrs. Martin Hardie, R.E., Romilly Fedden, M. B. Walker and Cecil A. Hunt (two), while the B. H. Webb Bequest contained a pastel by T. Austen Brown, besides the drawings already mentioned.

Several interesting additions were made to the national collection of miniatures. The most important was a little limning, in an enamelled frame, by Susan Penelope Rose, a rather obscure miniaturist who flourished in the latter half



of the 17th century and was buried in St. Paul's, Covent Garden. She was doubtless instructed by her father, Richard Gibson, the dwarf, himself an accomplished miniaturist, and she is recorded to have studied and copied the manner of Samuel Cooper. Few works by her are known to be in existence, but there are examples at Windsor, Welbeck Abbey and elsewhere, and the Museum has a series of portraits which have been ascribed to her. The present miniature is signed with the artist's initials.

Five other little-known miniaturists became represented in the National Collection during the year. Four miniatures by the Raimbachs, which had been on loan at the Museum for many years, were purchased. The best of these is a striking portrait of Frederick Raimbach, painted in 1800 by



Fig. 16.



Abraham Raimbach (1776-1843), the engraver, whose father, a Swiss, had settled in London. Young Raimbach, after an apprenticeship with Hall, the engraver, became a student at the Royal Academy, and receiving but few commissions for engravings turned his attention to miniatures, which he executed at three guineas each; he also painted gratuitously the portraits of his relations and companions, and it is to this group of works that the present example belongs. After a few years, however, he gave up miniature painting to devote himself exclusively to engraving. It is perhaps permissible to regret that he took this course. The miniature bears witness to Raimbach's patient study from the life in the Schools of the Royal Academy, where he gained a silver medal. It is a painting in quiet tones of a brown-haired boy in a dark blue coat, and is an honest, dignified and convincing piece of portraiture. (Fig. 16.)

A miniature of H. E. Raimbach was executed by Emma Harriet Raimbach, the elder daughter of Abraham Raimbach. She was born in 1810, and practised for some years as a miniature painter, but while still a young woman she took the veil and it was as Sœur de St. Arsène that she died at Caen about 1882. The portrait, which dates from 1833, has not the strength of her father's work. The two remaining miniatures of the Raimbach group are by David Wilkie Raimbach (1820-1895), the younger son of the engraver, who christened him after his friend, David Wilkie, R.A. They too are early works, having been painted when the artist was about twenty-three, and are of interest as illustrating a phase of the art which is poorly represented in the Museum and has not yet received much attention from collectors.

Sir William John Newton (1785-1869), one of the best of the 19th-century miniature painters, was already represented in the National Collection by three examples. To these a fourth has now been added through the purchase of a portrait of Mrs. Bingley, painted in 1825. It depicts a lady in a



high white head-dress and black gown, and is a good specimen of the facile and accurate drawing which characterises Newton's work. Two years later in date is a portrait of Mr. T. B. Vacher, by J. Pastorini, who died in 1839, aged 66. It was presented by Mr. Sydney Vacher.

A portrait of Mr. Richard Bird, the gift of Mrs. Constance L. Stallard, widow of his grandson, the late Mr. Arthur Dudley Stallard, belongs to the same period. It was painted in 1826 by T. George, who, though evidently a painstaking artist, does not seem to have achieved fame. He ceased to exhibit in 1838. It is a typical specimen of the large, rectangular, rather formal miniatures common in the first three or four decades of the last century.

A little circular monochrome 18th-century miniature landscape on vellum was given by Mr. Arthur Myers Smith.



Fig. 17.



## VII—DEPARTMENT OF TEXTILES.

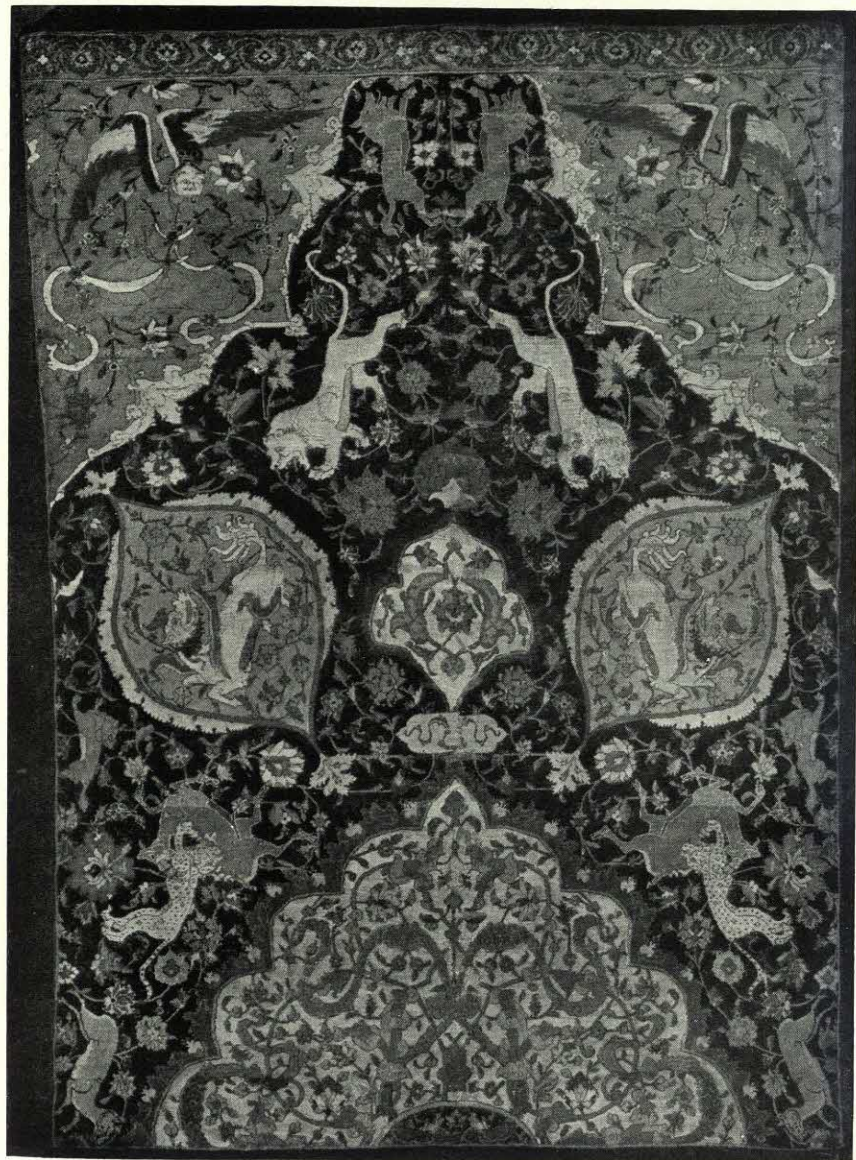
MANY interesting and important acquisitions have been received in the Department of Textiles during the year through the generosity of numerous donors.

### (1) GIFTS.

THE gifts include several additions to the collection of carpets. Of these the most important is the fragment of a Persian pile carpet, in coloured wools and silver and silver-gilt thread, dating from the 16th century, presented by Mr. Charles T. Garland. It belongs to a class of which very few examples still remain. The pattern consists of motives drawn from the floral world, and of human and animal figures (winged genii, lions, the Chinese *ch'i-lin*, etc.) (Plate 26). A Persian (Hamadan) woollen pile rug of the 18th century was given by General Sir William Marshall, G.C.M.G., K.C.B., K.C.S.I. Mr. Thomas Glass gave a woollen pile carpet, which was designed and manufactured by William Morris, at Hammer-smith, in the last quarter of the 19th century (Plate 27). This is the only example of a Morris carpet the Museum possesses. The centre part (two pieces joined) of a Spanish woollen pile carpet of the 17th century was presented by Mr. Lionel Harris. Dr. W. L. Hildburgh, F.S.A., gave two fragments of Spanish carpets, acquired at Valladolid, which were made early in the 16th century.

Many embroideries were given during the year. A most important gift was that of Mr. A. J. B. Wace, Director of the British School at Athens, who presented "as thank-offering for the victorious peace" a large number of embroideries and other textile fabrics from the Greek Islands, the Greek





PILE CARPET. Persian; 16th century.

GIVEN BY CHARLES T. GARLAND, ESQ.





WOOLLEN PILE CARPET. Made by William Morris. Late 19th century  
GIVEN BY THOMAS GLASS, ESQ.



mainland and Macedonia. Brigadier-General Sir Percy Sykes, K.C.I.E., C.B., C.M.G., filled a gap in the collection of Oriental embroideries with his gift of two pairs of women's trouserings from Eastern Turkestan, belonging to the 19th century. Western Turkestan is well represented in the collection, but previous to Sir Percy Sykes' very welcome gift Eastern Turkestan was not represented at all. Monsieur G. Saville Seligman gave a band of linen net, with silver-gilt thread and silk embroidery, worked in Italy in the 16th century. The Very Rev. Canon Francis J. Hall gave a quatrefoil of silk embroidery on linen, with the Agnus Dei, which is English work, probably dating from the middle of the 19th century; it is possibly from an altar frontal or pall. Mr. Lionel Harris gave three canvas borders, with silk and wool embroidery, worked in Italy in the second half of the 17th century. Two handkerchiefs of vegetable fibre, with cotton embroidery and drawn work, from Gibraltar were presented by Mrs. C. J. Rowe; they date from the 19th century, and may have been worked at Manila in the Philippine Islands. Miss Alice H. Little gave a Chinese priest's head-dress of embroidered satin, possibly belonging to the 18th century, and a Chinese fly-whisk, which dates from the 19th century. Sir Charles Marling, K.C.M.G., C.B., was the donor of three borders of silk embroidery on linen from the Greek Islands, which are of 17th or 18th century date. A tea-cosy of caribou leather, embroidered with dyed moose hair, was presented by Captain Arthur L. Lucas; it was made in recent times by an old woman belonging to the Dog Rib tribe of the North American Indians. Mrs. Edward Wormald gave a bell-pull of woollen velvet, with silk embroidery, which was designed by William Morris in 1875 and worked by his wife for the donor. Mr. R. Linstead gave four samplers of English embroidery. Two are dated 1800 and 1842 respectively, and the others belong to the first half of the 19th



century; they all show good lettering. Amongst Dr. W. L. Hildburgh's many gifts were seven interesting Spanish embroidered samplers of the 18th century and first half of the 19th century. They were all acquired by him in Toledo. One bears the name of the teacher (a frequent custom in Spain), another the Sacred Trigram I.H.S. and the Emblems of the Passion, and a third the Arms of Castile and Leon.

A large number of accessions were made to the Museum's collection of printed textiles. A considerable proportion of them were given by Messrs. Morris & Co.; these were designed by William Morris and were printed by the firm. Most of the typical Morris patterns are represented in this collection. Lady Carlisle gave a large printed cotton hanging with Morris's original "Snake-head" pattern. Sir Charles Marling, whose gift of embroideries has been already mentioned, gave a cotton hanging and a cotton cover, both Persian work of the 18th century, which are partly printed and partly painted by hand. Of these the former has an inscription invoking Husain, the grandson of Muhammad ("Oh, Abu Abdullah Husain the Martyr!"). Mr. Sydney Vacher gave a printed cotton hanging, possibly French; the pattern is in the style of the period of Louis XVI, but dates from the second quarter of the 19th century, when the Romanticist movement was promoting a reaction to the tastes of pre-Revolutionary times. A printed silk handkerchief, showing an exterior view of the Great Exhibition of 1851, was the gift of Miss Amy E. Squibb. Mr. Kenneth Hare gave a silk handkerchief, which was printed in England, probably in the third quarter of the 19th century. Two pieces of printed muslin, probably English, and dating from about 1850, were received from Miss H. M. Raw, M.A. Dr. W. A. Propert gave three specimens of modern French printing on silk. Mr. R. Linstead gave part of a cover of printed linen, which was apparently produced in Holland about 1880-90 for exportation to the East Indies.



Mr. S. J. A. Churchill, M.V.O., gave five wood-blocks for printing on textiles; they date from the late 18th or early 19th century, and were probably made in England. Two of them were obtained in Portugal. Two other wood-blocks, inset with patterns in relief, of metal pins and strips, were received from Mr. S. S. Hadfield; they date from the same period as those given by Mr. Churchill, and, like the two above mentioned, were obtained in Portugal.

Many useful items of costume and costume accessories were given during the year. By the Misses Montefiore were presented by the wish of their brother, the late John Montefiore, Esq., a group of eight musicians and their conductor, of modelled and painted plaster—they are dressed in costume of the early 19th century, which is the date of these objects—a boot-jack, a waistcoat of silk brocade and two others embroidered on white silk; and in their own names a printed cotton dress and cotton slip, the wearer of which died in 1821, two pairs of boots, two embroidered frocks and a cap for a baby, and two bonnets. With the exception of the last items, of which the date is about 1860, the objects specified belong to the first half of the 19th century. Miss Montefiore gave many articles of costume, including a sleeved muslin chemisette, with bobbin lace insertions, of about 1850, and a silk waistcoat of about 1845. Miss Mary Montefiore gave, among other items, a dress of cherry coloured silk and a pair of white satin shoes which were worn by her in 1875. Mrs. Arthur Broadwood gave a girl's ball-dress of pink silk, with a brocaded silk apron, dating from about 1830-40. Miss Amy E. Squibb gave a baby's linen night-dress, made in England about 1850, and a fringed green silk parasol, with a wooden stick, of the second quarter of the 19th century. Mr. Francis C. Eeles gave an embroidered cotton shirt and an embroidered satin waistcoat, worn by the donor's grandfather at the time of his wedding in 1848.



Miss M. H. Mason gave a coat of brown woollen cloth, with a white silk waistcoat, both Italian embroidery of the last quarter of the 18th century. Mrs. Brownlow gave a silk fichu, with cut-work and embroidery in cotton thread, made by her mother's aunts, the Misses Macnaughton in 1807-8. Mrs. M. de Codt gave a silk cape, with an applied pattern in braid, gimp and *chenille*, possibly made in Flanders, and dating from the 18th century. Miss Gertrude Webb gave an embroidered cap of machine net, dating from about 1850; it was acquired in Bruges. Mrs. Dods-Withers gave a dress of lilac silk damask, dating from the reign of George IV (1820-30). Mrs. C. E. Allan, O.B.E., gave two baby's shirts of pleated and embroidered cotton, both English work of the early 19th century. Mrs. Appleyard gave a cape and flounce, both of black silk applied to machine net, which were made in England or Ireland in the first half of the 19th century. Miss M. E. V. Cust gave a peasant's embroidered head-dress of cotton and silk, which dates from the middle of the 19th century; it is probably from South-West Hungary. She also gave a collar of embroidered net, trimmed with bobbin lace, and another of muslin, embroidered with cotton thread. The former is Italian work of the first half of the 19th century; the latter, which may have been made in France, also dates from the 19th century. Miss M. E. Odgers gave a child's cap of embroidered net and part of a netted cap, both English work of the first half of the 19th century. Mr. Ernest W. Dormer gave an English embroidered velvet coat of the second half of the 18th century, and an English embroidered satin waistcoat of the late 18th or early 19th century. The late Mr. James Potter gave a coat of pale brown cotton with metal buttons, in the style of the period of George I or George II (1714-60). Mr. Cecil O. Lambert gave an English embroidered silk petticoat of the first half of the 18th century. He also gave a waistcoat of silk brocade, the material North Italian (Milanese) of the



17th century, but the waistcoat probably made up in England in the 18th century. Mrs. Freeman gave a modern English jumper, spun and knitted from dog's wool. Miss Josephine Fairfax gave a girl's embroidered muslin dress, English work of the period of George IV or William IV (1820-37). She also gave an English silk dress, with a woven stripe pattern, which was worn by Mrs. Sybella Frances Cookson (*née* Tyndale, married 1847, died 1853); the dress dates from the middle of the 19th century. Mrs. C. R. B. Eyre gave a similar dress of the same nationality and date, also worn by Mrs. S. F. Cookson, as well as one of Mrs. Cookson's caps, made of embroidered net and trimmed with bobbin lace. Miss Theophania Fairfax gave an embroidered satin waistcoat of the first quarter of the 19th century, and a child's embroidered frock, worked in England in the first half of the 19th century. Mrs. Churchill gave two English sleeved bodices of silk, dating from the reigns of George IV (1820-30) and William IV (1830-37). She also gave an English silk double cape of the second quarter of the 19th century. Mr. G. L. Nussey gave a child's frock of printed cotton, dating from the third quarter of the 18th century, and a baby's shirt of cotton, trimmed with Flemish bobbin lace, dating from the first quarter of the 18th century; both these objects are examples of English work. Mr. H. A. Kennedy gave two models of Eskimo dress, one a costume of caribou fur, to which pieces of woollen cloth and coloured glass beads have been stitched, and the other a costume (four items), also of caribou fur, for winter use; they come from the North-West Coast of Hudson's Bay, and were made by a member of the Nechillik tribe of Eskimo.

There were several gifts in the shape of ecclesiastical vestments and other textile objects connected with Church ceremonial. The most important was a Coptic mass-vestment (*tunīyah*, corresponding to the Western alb or dalmatic), embroidered with silks (chiefly purple) on cotton; it was



apparently used for the burial of an ecclesiastic in Egypt. The donor was Mr. Stephen Gaselee, C.B.E., who also presented a maniple of Italian silk brocade of about 1700, and another of velvet (the material of the latter is Italian, woven early in the 17th century, but the maniple was probably made up in the following century). Mr. A. G. B. Russell, Rouge Croix Pursuivant of Arms, gave an amice-apparel, of Spanish brocatelle of the 16th century. Dr. W. L. Hildburgh gave a number of stoles, maniples and amice-apparels, acquired at different places in Spain, and ranging in date from the 16th to the 18th century. Mr. Francis C. Eeles gave a French embroidered linen chalice-veil of the late 19th century, and a chalice-cover of gold tissue, with a border of copper-gilt braid, which was woven in Italy in the 18th century.

The collection of textiles from burying-grounds in Egypt received a good many additions. Sir Charles and Lady Walston gave a number of fragments of linen garments, nearly all having tapestry-woven ornaments, of which the earliest date from the 3rd-4th century, and the latest from the 6th-8th century. Three wrappings, with tapestry-woven ornaments, were the gift of Major R. G. Gayer-Anderson. Mr. E. G. Howarth gave a linen cloth, with tapestry-woven ornament. Two textiles, from Egypt, were given by Mr. Stephen Gaselee, whose gift of two maniples and a Coptic mass-vestment has been already mentioned. One is a mat, of coarse camel-hair cloth, embroidered with wool. The other is a coarse linen cloth, with tapestry-woven ornament, dating from the 5th century.

Important additions to the collection of woven fabrics were made by Dr. W. L. Hildburgh, whose other gifts to the Department of Textiles during the year have been noted above. His further contributions consisted of a large number of silk damasks, brocades and brocatelles, brought from



Valladolid, Toledo, and other places in Spain. The greater part of these fabrics appear to be of Spanish origin; they range in date from the 16th to the first half of the 19th century. One of the most interesting gifts during the year was that of Mr. Arthur Baker, in the shape of a book of one hundred and eighty-two specimens of woven and embroidered fabrics, used in Constantinople about a century ago. The book contains descriptions of some of the pieces, written in the Greek script, but in the Turkish language. The cover bears the title *Asic* ('*Asheq*) *Anastasi* ("The Lover Anastasi"). Mr. A. G. B. Russell gave three silk brocades and three brocaded silk damasks. The former date from the 18th century; and of the latter, one dates from the 18th century and the other two from the late 17th century. All these six textiles were brought from Madrid, and some at least are of Spanish weaving. The Very Rev. Canon Francis J. Hall gave two strips of silk brocade, which appear to be Spanish; their date cannot be earlier than about 1850. A border of English tapestry-weaving, dating from the early 18th century, was given by Mr. Lionel Harris, who also gave a modern green velvet panel, the nationality of which is doubtful. Mr. A. W. Neal gave a specimen of modern Swedish weaving—a cotton fabric with a striped pattern; it was woven by a Swede in Botolph Lane, Cambridge, in 1914 or 1915. Miss Montefiore, whose gift of items of costume has been referred to on a previous page, gave a Coventry silk ribbon with a figure subject, of about 1850. Mrs. C. E. Allan, O.B.E., gave a panel of striped silk brocade, woven at Spitalfields in the late 18th century. Mrs. Arthur Broadwood gave a length of crimson and yellow velvet, dating from the middle of the 19th century. Lieut.-Colonel J. B. Cockerell gave two panels in silk and cotton, of English or French weaving, also dating from the middle of the 19th century. Miss A. S. Hilton gave a linen damask table-cloth, commemorating the Battle of Waterloo which



is dated 1815. Miss Eleanor M. Campbell gave two linen damask napkins, with the Royal Badge of Scotland, a large crowned thistle, surrounded by the motto of the Order of the Thistle—"NEMO ME IMPUNE LACESSET"—probably woven in Flanders, and dating from the first half of the 18th century. Mrs. Worsley Taylor gave a red silk fabric (re-dyed), possibly of French weaving, dating from the first half of the 19th century. Mr. S. J. A. Churchill, whose gift of five wood-blocks has been mentioned above, also gave part of a fringed shawl, woven in wool and cotton, of British manufacture, which dates from the first half of the 19th century. Miss E. Lynch, A.R.C.A., gave a velvet waist-belt, with metal mounts, from Western Turkestan, belonging to the 18th or 19th century. Messrs. Morris & Co., the donors of the large collection of Morris printed textiles already referred to, also gave some woven fabrics after designs by William Morris. Miss May Morris gave several pieces designed by her father—a large woollen hanging with the "Bird" pattern, a length of silk damask with the "Oak" pattern, and four fragments of silk damask with the "St. James's" pattern. Another piece of silk damask with the "St. James's" pattern was given by Mrs. Wickham Flower. Sir Charles Marling, whose gift of two printed textiles from Persia and embroideries from the Greek Islands has been noted already, also gave a silk band of Persian weaving, dating from the 18th or 19th century, which may have been made to tie round a child as a talisman. Mr. William Horne, F.G.S., gave a burnisher or calender of plain cast glass, of English 18th century manufacture; it was used in Yorkshire, before the introduction of heated irons or rollers, for giving a smooth surface to cotton, linen and other textile fabrics. Mr. Leslie Faraker gave a winder for wool or silk, lacquered in green, black, red, and gold, which may have been made in France; it dates from the beginning of the 19th century. Miss E. C. Buckler gave a Chinese (Canton) fan and case of black



lacquered wood, which date from about 1850; they were brought from China *viâ* Calcutta by the donor's father, shortly before the outbreak of the Indian Mutiny in 1857. Dr. W. L. Hildburgh gave two Japanese marionettes, representing a lady and a wrestler. Miss E. A. K. Lewis gave four small beadwork models of a four-post bedstead, a settee and a pair of arm-chairs (the frames are of gilded wood); these are examples of English craftsmanship, and possibly date from the 18th century.

A quantity of useful specimens of needlepoint and bobbin lace were again acquired through the generosity of donors, although there was no piece of outstanding importance. Mr. Sydney Vacher gave a border of Point d'Alençon lace with delicate horizontal pattern of interlacing stems; it dates from the second half of the 18th century. From Mr. F. C. Eeles were received two portions of a deep border of tape lace, with needlepoint fillings in bold floral pattern. They were taken from an altar, and they are probably Belgian work of about one hundred years later. Mrs. Goldner presented a pair of lappets of Mechlin bobbin lace of the middle of the 18th century, with an effective design of wavy diapered bands intersected by flowering stems. Miss Berenice d'Avigdor gave, in memory of her mother, the late Mrs. E. H. d'Avigdor, a pair of lappets in Brussels bobbin lace of close stem pattern, dating from the late 17th or early 18th century. A portion of an Italian 18th century lappet, also in bobbin lace, with flowers in ovoid compartments, was presented by Miss M. E. V. Cust; it was acquired in Siena. Besides the many gifts previously mentioned as received from Miss Montefiore were the following specimens: a collar of Point Gaze, and another collar of needlepoint lace, probably of Brussels work, a bobbin lace border, possibly of Devon origin, a head-dress in embroidered net, and a pin-cushion cover of crochet work; they all belong to the middle or second half



of the 19th century. Mrs. Brownlow gave a border of Brussels appliqué mixed lace (the ground of bobbin work and the pattern in needlepoint) of the late 18th or early 19th

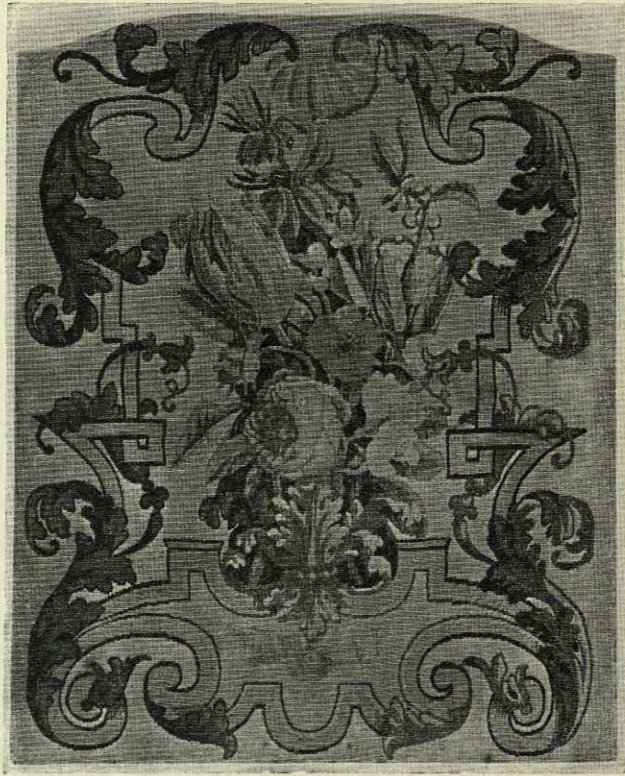


Fig. 18.

century ; Mrs. Mainwaring a border of curved stem design in North Italian bobbin lace of the 17th century ; and Mrs. Rowe a scalloped border, with pattern in bobbin lace and the ground skilfully made in drawn muslin, probably Danish work of the late 17th or early 18th century. A piece of special interest showing the manner of making Carrickmacross lace was presented by Mrs. Blake ; it consists of the lower portion of a veil in machine-made net, with the applied design of cut and embroidered cambric left unfinished, and

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part of the paper pattern and linen backing still attached ; it dates from the middle of the 19th century. From Miss Emily Shanks were received a band and fringed border in macramé or knotted work, made by herself.

From Miss Gertrude M. Tuckwell came, in accordance with the wishes of the late Lady Dilke, a small English tapestry panel for a fire-screen in silk and wool, dating from the early 18th century. It represents a bunch of flowers within a frame of leafy scrollwork. (Fig. 18.)

## (2) BEQUESTS.

THERE were not many bequests during the year. From the funds of the Murray Bequest an important purchase was made of a large red woollen hanging, embroidered with silks and gold thread, which was worked in the Tyrol in the early part of the 16th century (Fig. 19 on p. 70). The subject represented on it is the symbolical chase of the Unicorn, which here has a symbolic reference to the Incarnation ; two large shields are shown, one with the arms of the Tyrolese family of Madrutz. The representation of the Chase of the Unicorn is not unusual in German art at the end of the 15th and beginning of the 16th century. The largest bequest, consisting of over thirty objects, was that of Mr. B. H. Webb. It comprises three Caucasian woollen pile rugs, dating from the early 19th century ; a Persian woollen pile rug of the 19th century ; specimens of Italian patchwork and appliqué embroidery of the 17th century ; French and Italian woven silk fabrics, ranging in date from the 17th to the 19th century ; a panel of silk embroidery on linen in the Turkish style, worked in the Eastern Mediterranean region in the late 18th or early 19th century ; a striped jute panel of the 19th century, possibly woven in England ; an English printed and glazed fabric of the early 19th century ; a French folding fan of the early 19th century ; a Spanish hair ornament of pierced horn,



dating from the 19th century; and two borders of Italian bobbin lace "*à brides picotées*," one with a vermiculated pattern, of the 17th and 18th centuries. The late Miss



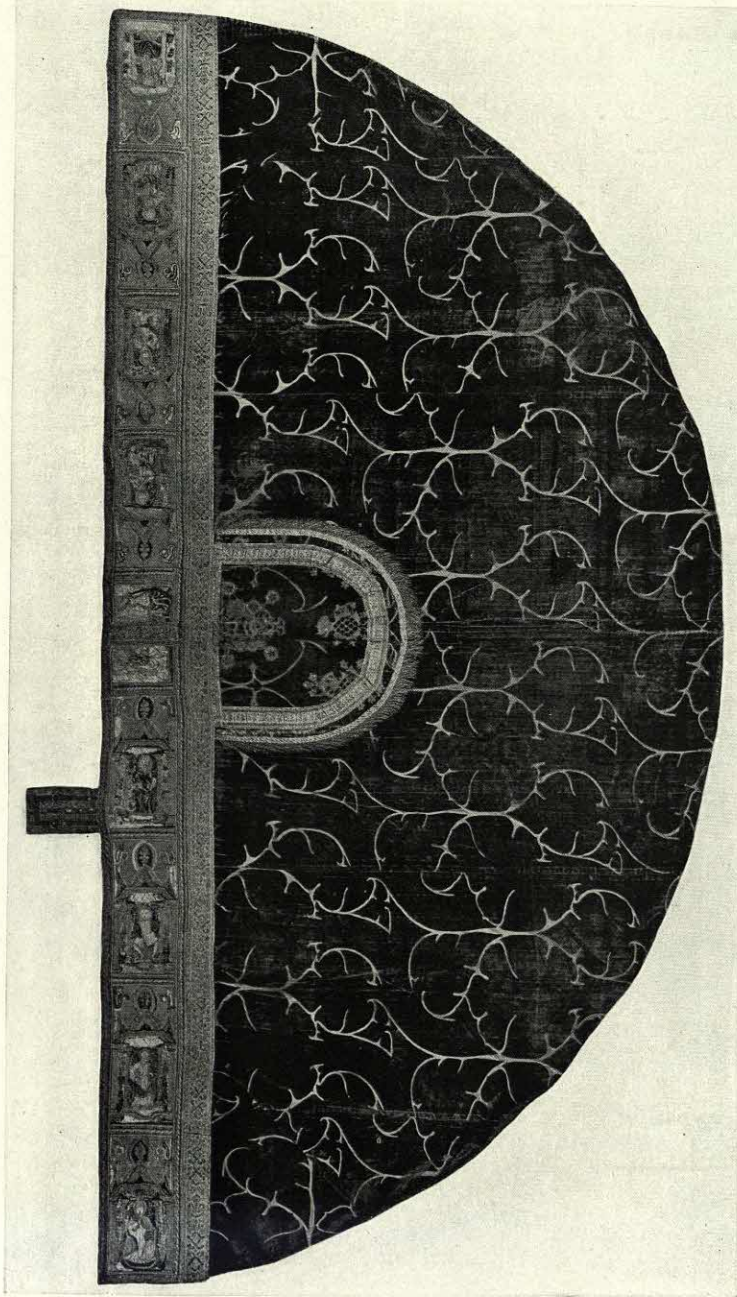
Fig. 19.

Pluckrose bequeathed an English sampler, with the name "M. Sharman" and the date 1796. It is of loosely woven cotton embroidered in coloured silks with floral stems and twelve crosses, the latter worked in various diaper patterns in darning stitches.

### (3) PURCHASES.

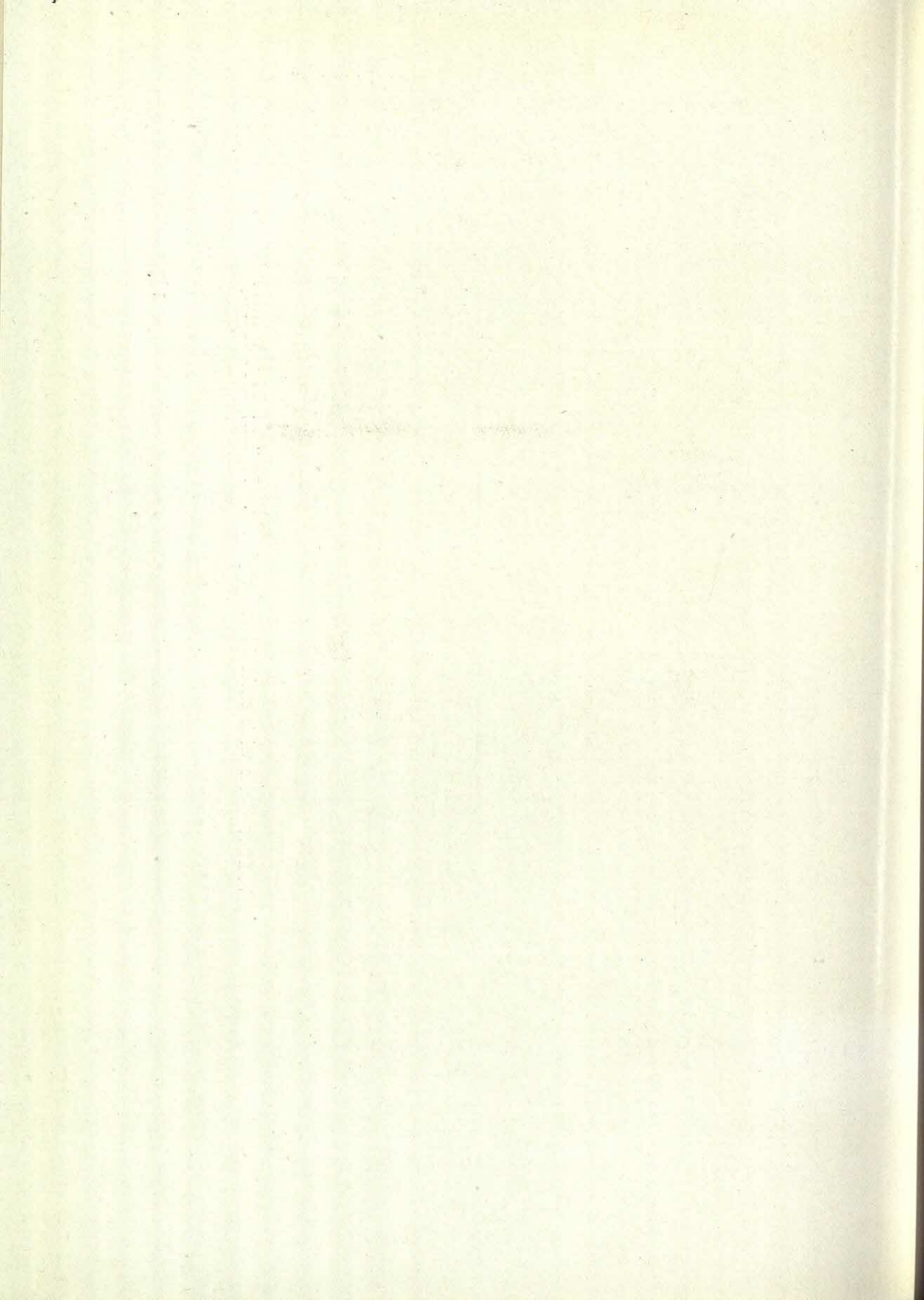
ONE of the most important purchases made during the year is a quantity of textiles nearly one hundred in number, which





VELVET COPE with embroidered orphreys. Italian; 15th century







were selected for the Museum from a large collection formed by the late Mr. Henry Wallis. It comprises ecclesiastical vestments, chiefly Italian and Spanish, ranging in date from the 15th to the 17th century; items of costume, English, French, Italian, Albanian and Persian, mostly of the 18th century; European and Oriental embroideries; European (chiefly Italian) woven fabrics (velvets, damasks and brocades); and a number of stuffs (mostly woven) from burying-grounds in Egypt, ranging in date from the 4th to the 12th centuries. Worthy of special mention in this collection are three Flemish tapestry panels in wool and silk of the early 16th century, one representing eight figures in a garden, and the other two with hunting scenes; an Italian crimson velvet cope, with embroidered orphreys, of the 15th century (Plate 28); an important Spanish embroidered orphrey from a green velvet cope, also dating from the 15th century; a woman's veil of silk embroidery on linen, from Bethlehem, dating from the 18th or 19th century; a dalmatic of pink silk damask, embroidered with silks and gold thread, which was worked by a Chinese craftsman for a Christian community in the 17th or 18th century; an Indo-Portuguese coverlet of embroidered satin, dating from the 17th century; and a brocaded silk damask, partly in *chenille*, which was woven in Western Europe (probably France) sometime in the 18th century; the pattern has been adapted from a Japanese design—an unusual thing in European textiles of that period. A rare Italian 17th century sampler was acquired in the same collection. It belongs to a class illustrated in Elisa Ricci's "*Antiche Trine Italiane*,"<sup>1</sup> but unrepresented in the Museum. It is of linen, measuring 31¼ in. by 17 in. The upper half is covered with horizontal bands of needlepoint lace with geometrical and floral patterns, and the lower half with broad and narrow bands and separate devices in white embroidery, and cut and drawn work. In the top left-hand corner is the figure

<sup>1</sup> *Trine ad Ago. Punto a reticello. Ia, IIa.*



of a lady in a wide skirt, striped in silver, holding a flower, with the name above: "GVLLIA PICCOLOMINI." It is interesting to note that the name Giulia was borne in several branches

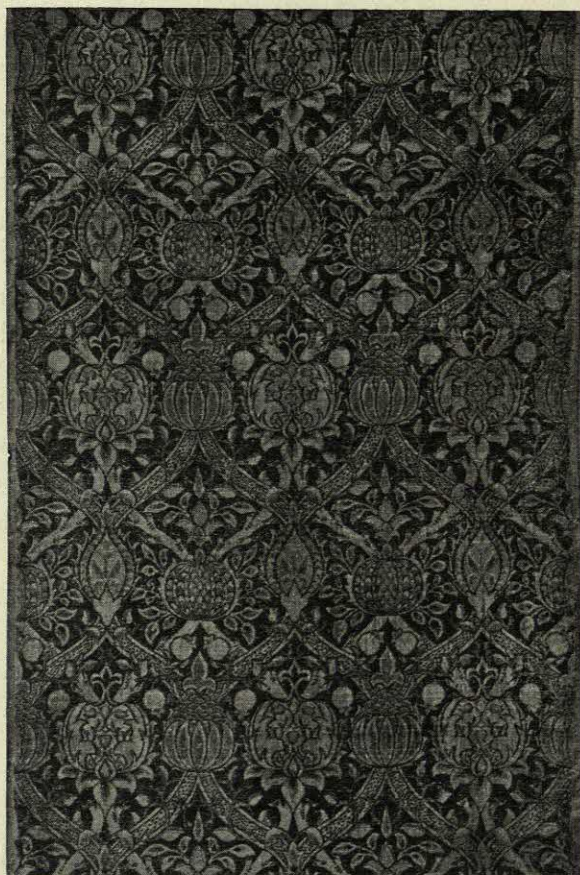


Fig. 20.

of the Piccolomini family of Siena during the late 16th and 17th centuries. One of the most interesting purchases of the year is a velvet brocade, woven in silk and gold thread, which was designed and produced by William Morris in 1884 at Merton Abbey (Fig. 20). A very rare acquisition is a Chinese 18th century silk cover for a table or an altar,



knotted, after the manner of a carpet, on silk warps. Over five hundred printed textiles, together with a wood-block for printing textile patterns, were acquired for the Museum ; these



Fig. 21.

pieces are mostly of French origin, but include stuffs printed in Holland, England, Germany and Alsace ; the dates range from the late 17th century to about the middle of the 19th century. Other purchases are seven smock frocks from as many different counties of England, belonging to the late 18th and first half of the 19th century ; a Turkish embroidered linen robe of the 18th or 19th century, acquired in Cairo ; four Persian



brocades and a silk waist-sash, of the 17th or 18th century ; a Persian cover of silk and cotton, embroidered with silks and silver-gilt thread, of about the same date as the Persian textiles just mentioned ; a large Chinese hanging of silk tapestry (*k'o ssü*), probably dating from the 18th century, which shows a "phoenix" (*fêng-huang*) perched on a rock, and another in flight (Fig. 21) ; two French woven silk fabrics of the 18th century, one with a "chinoiserie" pattern ; a Spanish silk fabric, woven partly in *chenille*, of the middle of the 18th century ; a monk's sandal of leather, made in North Italy in the 19th century, and acquired at a monastery near Bassano ; an Italian chalice-veil of silk embroidery on linen, dating from the early 17th century ; a small Italian dress from Subiaco, probably for a church image, of embroidered linen, dating from the 17th century ; an embroidered silk tray, worked in Italy or France in the early part of the 18th century ; a cotton bag, embroidered with coloured wools in cross-stitch, the work of one of the Indian tribes of Mexico, and dating from the 18th or 19th century ; and a Mexican apron of the 19th century, in cotton and silk embroidery on cotton, with the arms of Mexico (an eagle holding a serpent in its beak). Three Japanese head-dresses (*kammuri*), worn by the *kuge* or nobles of the Emperor's court, and a folding fan (*akome-ogi*), used by a lady of the Emperor's court, together with two silk ornaments for such a fan, were among the purchases of the year ; all six objects were at one time the property of the late Mr. Wilson Crewdson, F.S.A.



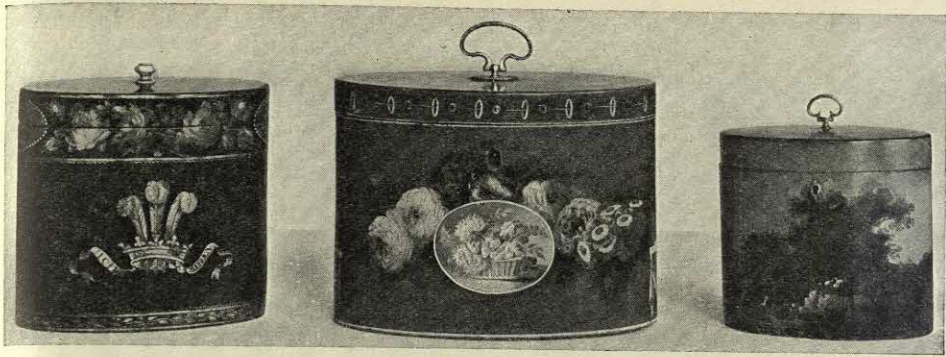


FIG. 22.

## VIII—DEPARTMENT OF WOODWORK.

MANY important additions were made to this Department during 1919, by Purchase, Gift and Bequest. Gifts and Bequests included a variety of objects of different nationalities and dates. Purchases were almost entirely confined to examples of English furniture, in accordance with the Museum's policy of strengthening this section of the Department as much as possible.

### (I) GIFTS.

A valuable and interesting gift was that of an English chair of the time of Charles II, selected by Sir George Donaldson from his museum at Hove, and presented to the Nation in commemoration of Peace. The chair is reputed to have belonged to Nell Gwyn. It is a typical chair of the period with cane back and seat and carved walnut framework, and has unusual features in the fact that intermingled with the ornament are representations of cherubs placing a crown on a woman's head, and on the arms are crouching lions executed in high relief. The workmanship is of a high order, the carving being executed with great skill and precision. The attribution of ownership to Nell Gwyn, though



legendary, is not improbable. Cherubs crowning a woman's head may have some symbolical reference to the cockney actress who rose to Royal favour. Moreover, it is known from the inventory of her goods that she had ambitious tastes in furniture and decoration. (Plate 29.)

An important gift, made by Mr. Thomas Sutton, consisted of a collection of English tea caddies of the 18th and

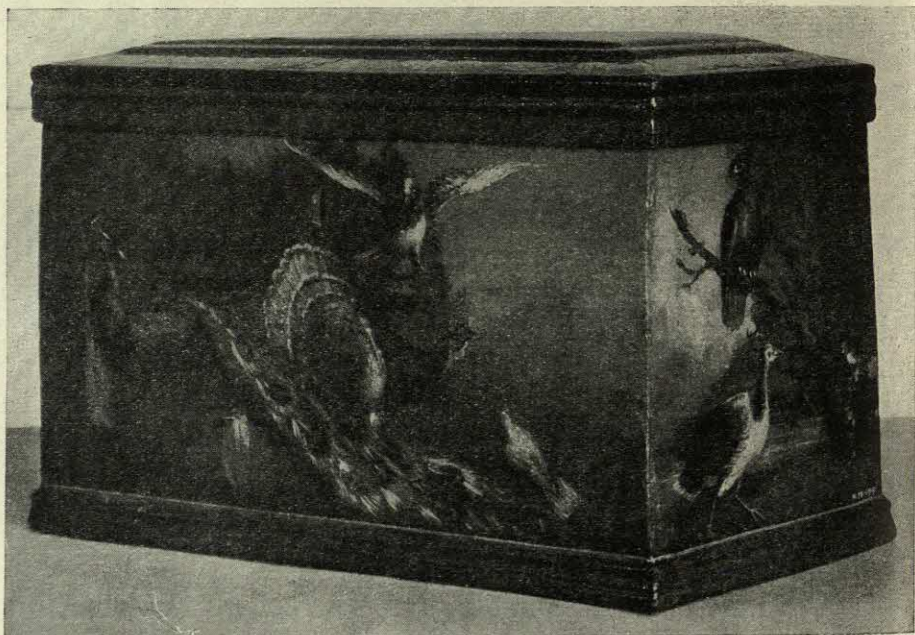


Fig. 23.

early 19th centuries. The collection, which numbers upwards of 90 examples, had been brought together during the course of 30 years by the late Mrs. Sutton. Mostly of small size and very delicate workmanship in ivory, ebony, tortoiseshell, mother-of-pearl and elaborately inlaid and painted woods, they form a very interesting group, and show the infinite care and pains with which the English craftsmen of the 18th century finished their work. The high cost of tea in



those days—often as much as 20 shillings a pound—will account for the small size of most of the older of these caddies, while the fact that many were made by apprentices may be the reason for the application to them of so much fine and careful workmanship. Among the more noticeable is a box painted with birds and landscapes (Fig. 23) by Luke Cradock. (d. 1717), known as the “English Hondecoeter,” one finely

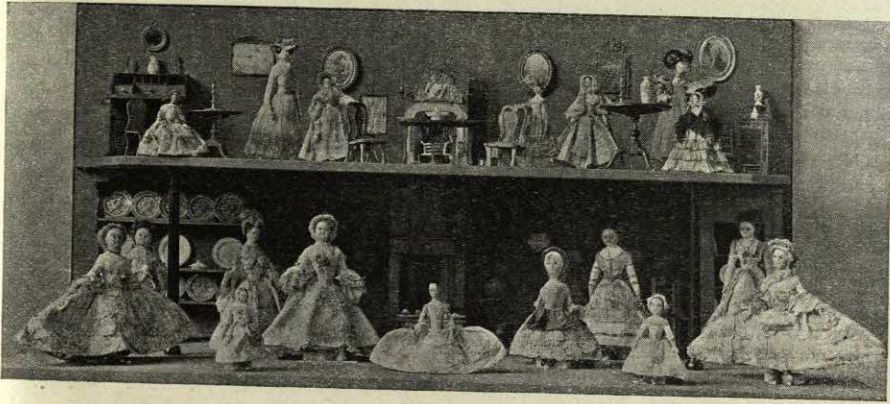


Fig. 24.

painted with groups of flowers on a lilac ground, and another, formerly the property of the Prince Regent, painted with flowers in grisaille and the Prince of Wales' feathers; another, again a good example of inlaid work, bears the stamp of Gillow, the well-known firm of cabinet makers of Lancaster. (Fig. 22 on p. 75.)

Another gift of English furniture of considerable interest was that of a set of three mahogany chairs of the 18th century, given by Mr. Lex de Renault. These chairs are very similar to, and evidently based on, a design in Chippendale's "Director," and are distinguished for their elegant proportions and the fine quality of their carving. (Plate 30, No. 2.)

A collection of dolls and dolls' furniture, dating from the second half of the 18th and the early part of the 19th century, was presented by Mr. Harry James Powell, under



the title of the Powell Collection of Dolls. The dolls, which number nineteen, were dressed by members of the donor's family between 1754 and 1853. They include examples of each successive type of costume in use during the course of a hundred years—the best being those of the years 1758, 1759 and 1761 (Fig. 24). The last, which is dressed in cream-coloured flowered silk, was made by Lætitia Powell, the donor's great-grandmother, from a portion of her wedding dress. In addition to the various pieces of dolls' house furniture and accessories are certain pieces of pottery, including examples of Leeds ware; only sets of these were made, one being presented to Princess Charlotte, daughter of George IV.

Among gifts of furniture of foreign origin special mention should be made of a suite of French furniture of the period of Louis XVI, given by Mr. H. H. König, composed of a settee, two large arm-chairs and six smaller arm-chairs, all covered with Aubusson tapestry (Plate 31).

To Mr. A. Myers Smith the Museum is indebted for a gift of various pieces of furniture and small objects in wood, consisting of a pair of Windsor chairs, a number of boxes and tea caddies showing a variety of methods of decoration; also to Lieut.-Col. W. H. Hildebrand for a gift of various pieces of papier-mâché work, including a teapoy, table, and pole screen dating from the middle of the 19th century. Some of the smaller specimens bear the makers' signature: "Jennens and Bettridge, makers to the Queen."

Other gifts to this Department consist of: a Japanese lacquer vase, from Lieut.-Col. K. Dingwall, D.S.O.; an English portable piano of the early 19th century, from Mr. Edmund Davis; a Jacobean oak desk, from Mr. H. Clifford Smith; the plaster decoration of an Elizabethan ceiling, formerly in Essex House, Putney, from Messrs. S. Sanders & Co., Ltd.; a guitar, by W. Gibson, from Miss N. Drummond; an 18th century English mahogany wardrobe and card table, from Mrs. Millard;

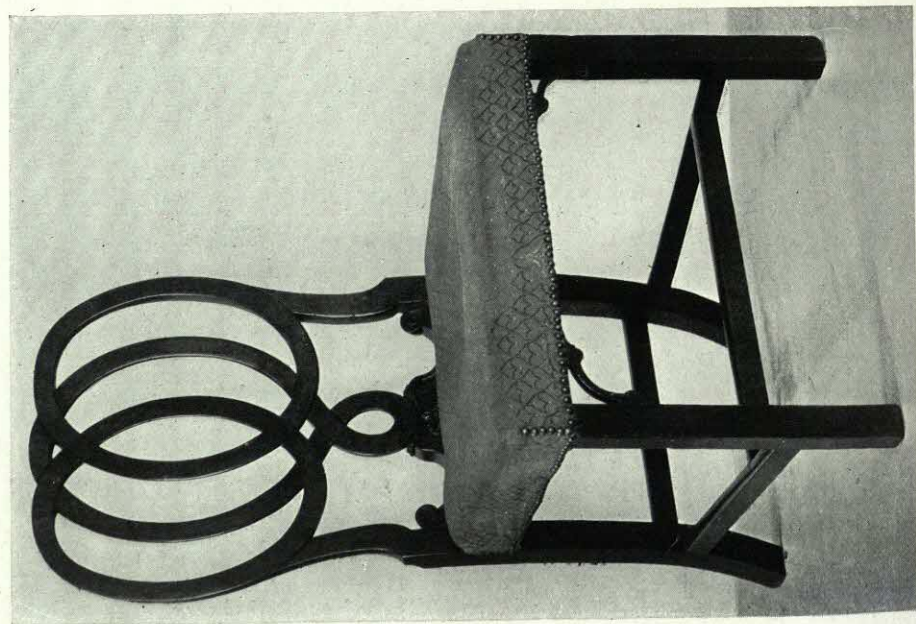




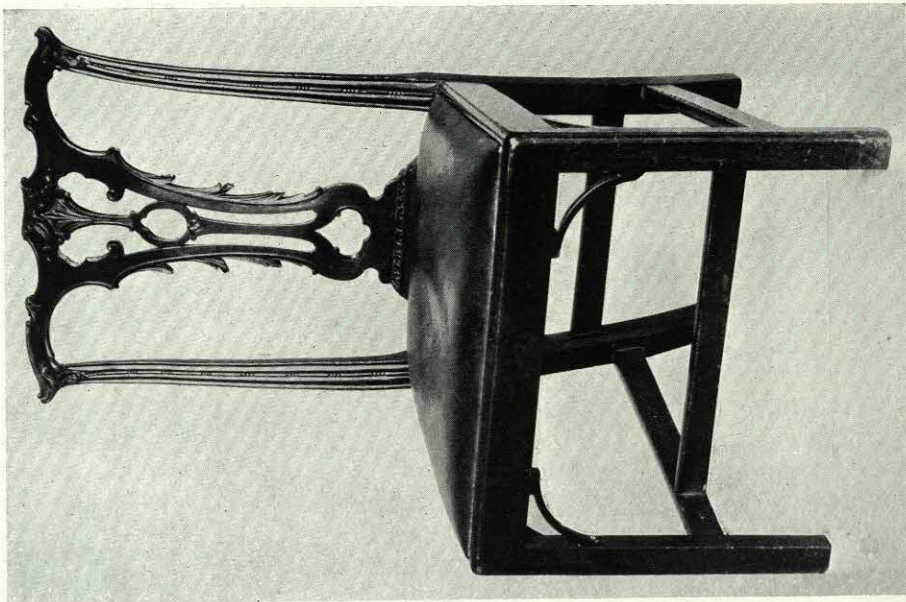
ARM-CHAIR, reputed to have belonged to Nell Gwyn.  
English ; late 17th century.

GIVEN BY SIR GEORGE DONALDSON.



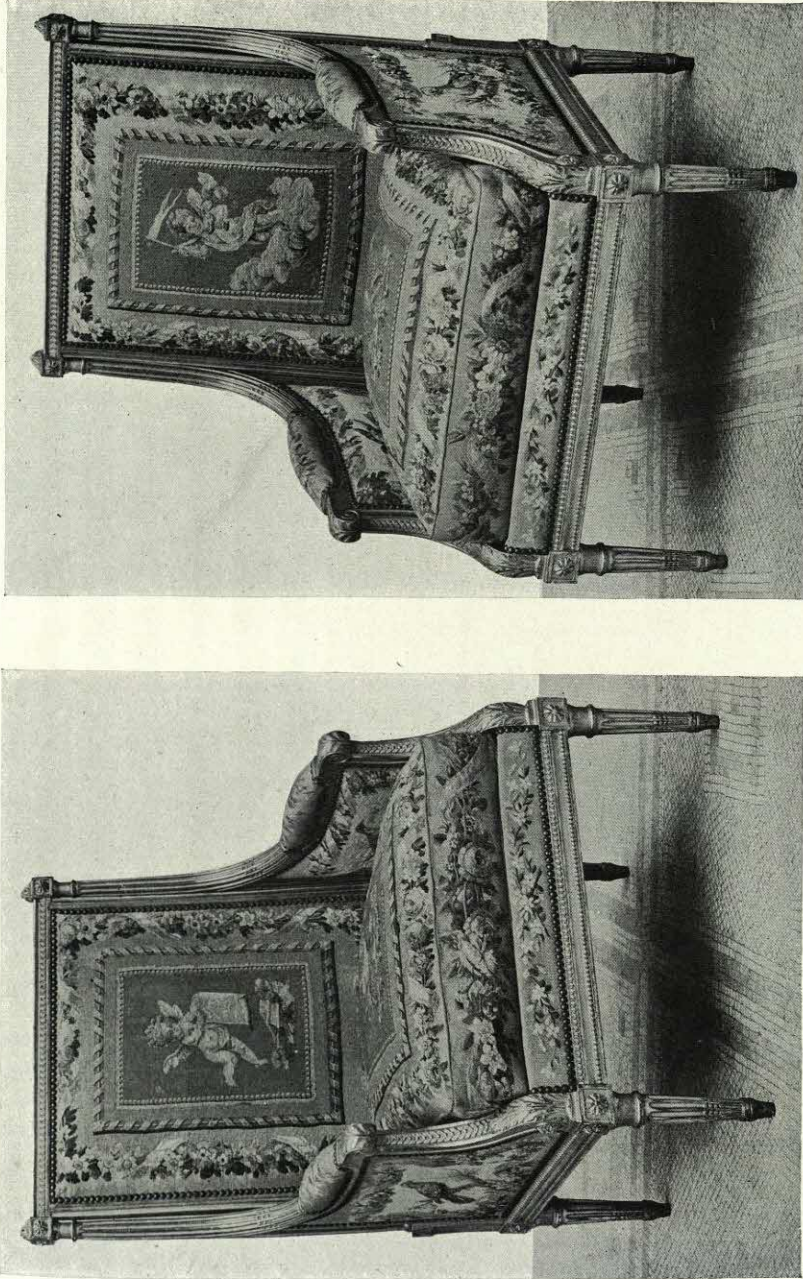


1. CHAIR, in the style of Robert Manwaring.  
English ; 18th century.



2. CHAIR, based on a design by Chippendale.  
English ; 18th century.





TWO ARM-CHAIRS, covered with Aubusson Tapestry. French; 18th century.

GIVEN BY H. H. KÖNIG, ESQ.







a small model of a chest of drawers, from Capt. C. D. Rotch (in memory of Mrs. F. M. Rotch), also a Sheraton case with decanters, and a pinewood bracket; an English 17th-century painted wooden dish, from Mrs. Lister; a straw-work case, the work of a French prisoner in England, from Lady Cory; an English chimney-piece, from Messrs. Crowther & Sons; a set of tools for woodcarving, from the Right Hon. Lord Sanderson, G.C.B., K.C.M.G.; a Dutch wardrobe of ebony, from the late Lady Macleay; an English oak table of the 16th century, from Mr. A. G. Ross (in memory of his brother Robert Ross); an engraved walking stick, from Mr. H. B. Bompas; a bookcase, made for the Emperor Francis Joseph of Austria, given by Mrs. Sturge (on behalf of the late Dr. W. Allen Sturge); two Norwegian spoons from Mr. G. Jorck; a pair of carved Norwegian hames, from Mr. E. Richardson-Cox; and a straw work-box and model of a spinning-jenny, from the Misses Montefiore (presented by the wish of their brother the late John Montefiore, Esq.).

## (2) BEQUESTS.

THE furniture selected from the Bernard H. Webb Bequest included a 17th-century oak wardrobe and chest, a mahogany chair with rush seat and pierced back, of the middle of the 18th century, a harewood writing table and desk, a small mahogany bracket clock and a bentwood chair of the "Windsor" type dating from the end of the 18th or beginning of the 19th century, and a small 16th-century Italian panel painted with figure subjects in a turned wood frame. The oak cupboard is unadorned by carving, but owes its distinction to its good proportions and the artistic arrangement of its panelled surface; the chest possesses the same qualities and is further enriched with simple bands of carving. The little late Georgian table with its fitted desk is of value by reason of the simplicity of its outline and the grain and colour of its figured wood.



Another bequest was that from the Condesa de Valencia de Don Juan of four pieces of furniture of continental origin, dating from the 18th and early 19th centuries. These consist of an inlaid dressing table, a commode, a chair and a pedestal table signed "Weisweiler."

A late 18th-century bracket clock, by Thomas West of London, in an ebonized case was bequeathed by Mr. John Wastell Lawrence.

### (3) PURCHASES.

ONE of the most important purchases of the year was that of a cabinet of the time of Charles II, decorated with floral marquetry and birds in various woods and ivory on a stand with spiral legs. This is a good example of a characteristic piece of furniture of the Restoration and a type hitherto unrepresented in the Museum (Plate 32).

Another interesting purchase was that of a lacquered writing cabinet of the time of Queen Anne. This cabinet, in the form of a miniature bureau, is fitted with drawers and pigeon-holes, and is painted inside and outside with floral designs in various colours on a yellow ground. The writing cabinet itself is a typical piece of English furniture of the time of Queen Anne, but the so-called lacquered decoration and the character of the designs are of Chinese origin. (Plate 33.) The Museum previously possessed examples of English furniture decorated with red, black and green lacquer, but pieces with the rarer yellow ground have hitherto been unrepresented.

Interesting additions to the English furniture of the 18th century, made by purchase, consisted of a pair of mahogany chairs with the peculiar type of back associated with Robert Manwaring, a maker of furniture contemporary with Chippendale (Plate 30, No. 1); and a carved mahogany commode (Fig. 25).

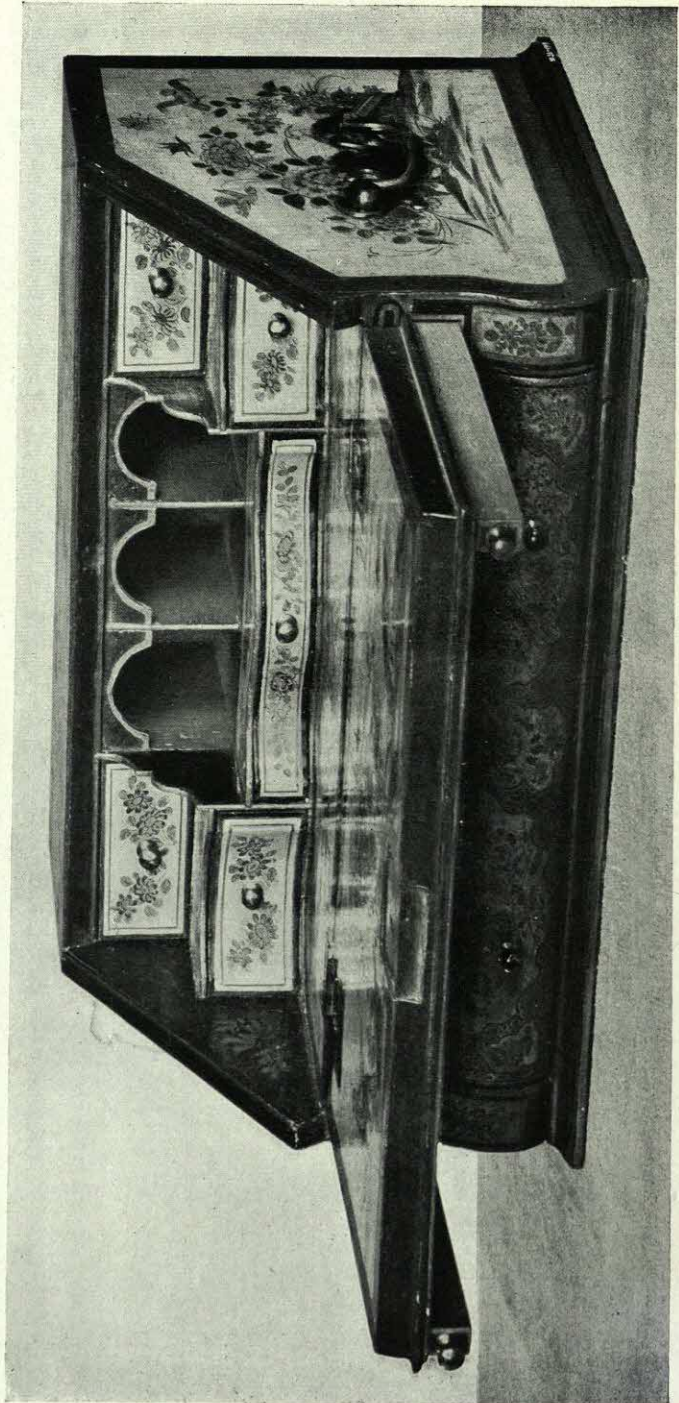
Among the furniture of earlier date is an Elizabethan arm-chair of panelled oak with "box" seat, the tall back





MARQUETRY CABINET. English; late 17th century.





LACQUERED WRITING CABINET. English; early 18th century.



carved with the initials I.E.S. and the date 1574. The chair, which was acquired at Newbury, was said traditionally to have belonged to John Winchcombe, alias Smalwood, popularly known as "Jack of Newbury," the famous wool merchant of Newbury in the time of Henry VIII, described



Fig. 25.

as "the most considerable clothier England ever beheld." His date does not agree with that upon the chair, but the chair may well have belonged to his grandson, James Smalwood, who held a prominent position in Berkshire in the time of Queen Elizabeth, the initial E being that of his wife. (Fig. 26.)



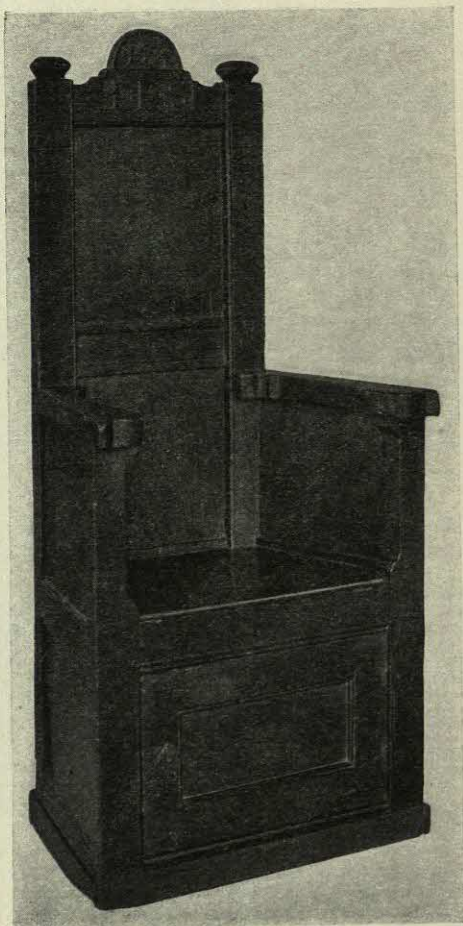


Fig. 26.



## IX—INDIAN SECTION.

THE acquisitions made by the Department during 1919 included several objects of marked antiquarian interest, and others, industrial art objects, of considerable importance from the technical standpoint. A particularly noteworthy accession by purchase was the magnificent image of the White Tārā, which is described on page 88 and illustrated. The objects graciously lent by their Majesties the King and Queen, as additions to the Royal Loans in the Indian Section, are described on page 91.

### (1) GIFTS.

THANKS to the generosity of Mr. F. St. George Manners Smith, C.I.E., three excellent additions were made to the collection of Graeco-Buddhist sculptures of the famous Gandhāra school, including a 2nd century Buddha head of limestone composition (*kankar*) found on the site of a Buddhist monastery near Jalalabad, in the Upper Kabul Valley, Afghanistan (Fig. 27); a 3rd century Bodhisattva head of grey stone (talcose schist) found near Peshawar, North-West Frontier Province; and a 4th century seated figure of Gautama Buddha carved in similar grey stone and found in the same locality as the previous object. Another valuable accession to Indian sculpture was the gift made by Colonel C. E. Shepherd of twelve Brahmanical votive tablets of burnt clay, late Indo-Scythian (Yandheya tribe) work, discovered in 3rd century mounds near the village of Sunit, four miles W. of Ludhiana in the Punjab Province. The tablets are stamped in low relief—presumably from copper dies—with inscriptions in Gāthā (N.W. Pāli), and, with one or two



exceptions, bear emblematic devices of the Saivite order. Thus, Siva's trident and the figure of the Sacred Bull, Nandi, appear on the obverse in several instances.

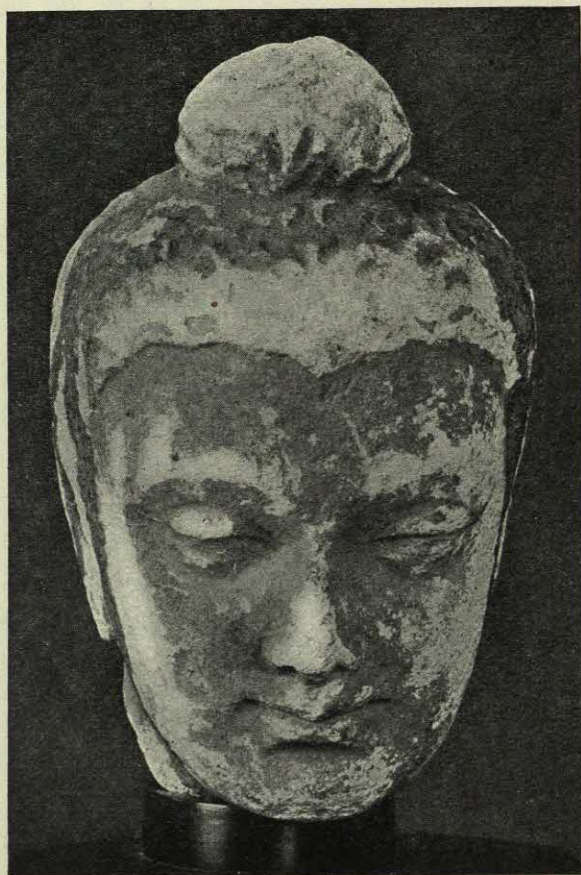


Fig. 27.

To the collection of Indian architecture, Colonel C. E. Armstrong presented a 19th-century oriel window elaborately carved in Himalayan birchwood—a typical example of the transient and extravagantly ornate woodwork employed in street architecture at Khatmandu, the capital of Nepal, N. India. This interesting specimen of carving, joinery and





IMAGE OF THE WHITE TĀRĀ, gilt copper, jewelled Tibetan ; 17th century.







patchwork (117 pieces), executed by a Newarī craftsman of the Lokarmī class, includes in its intricate design, figures of Siva, Durga and Vishnu, numerous animal and bird motifs, and a variety of floral as well as conventional cloud and geometrical patterns. The collection is further indebted to General H. H. Lyster, V.C., C.B., for the gift of three measured architectural drawings prepared by native draughtsmen, under European supervision, in the office of the East India Company's Superintendent of Public Buildings, at Calcutta, about 1830. These important works (in line-and-wash on paper) comprise : the N. and W. elevations of the Tāj Mahal, and a front view of the famous marble screen around the tombs of Shāh Jahān and Mumtāz Mahal, at Agra.

The collection of Indian calligraphy received a most useful addition in the gift from Miss M. E. V. Cust, consisting of six illuminated letters and firmans from native Indian princes, including one bearing the signature and seal of Rānā Bhagwant Singh, ruler of Dholpur in Rajputana (1857-1873), in which he graciously affords an English subject facilities of travel between Agra, Dholpur and Gwalior, in 1867. The gift made by Mr. Alfred Simson to the collection of Indian metal work adds a rare and characteristic specimen of the shapely water-vessels (*tukna*<sup>1</sup>), fashioned in copper pleasingly damascened with silver, which were made in Manipur State, N.E. India, during the first half of the 19th century. In the adjacent collection of Indian arms and armour, the gift from Mrs. H. S. Wallace provides several useful additions to the group of weapons made and used by the Kachīns—an aboriginal race closely allied to the Nāga and Khamtī hill tribes of E. and N. Assam. Although collected in the Kindat district at Chindwin, Upper Burma—the picturesque battle-axe here illustrated (Fig. 28) is distinctly exceptional in type, notwithstanding the fact that it is apparently of early 19th

<sup>1</sup> In form resembling the Assamese water-vessels, *kalah* and *kalsi*, which are manufactured respectively in beaten brass and cast bell-metal.



century manufacture. Its steel blade and hollow steel haft (the latter now reinforced with wood) are forged together in one piece ; and the blade, moreover, possesses an open-

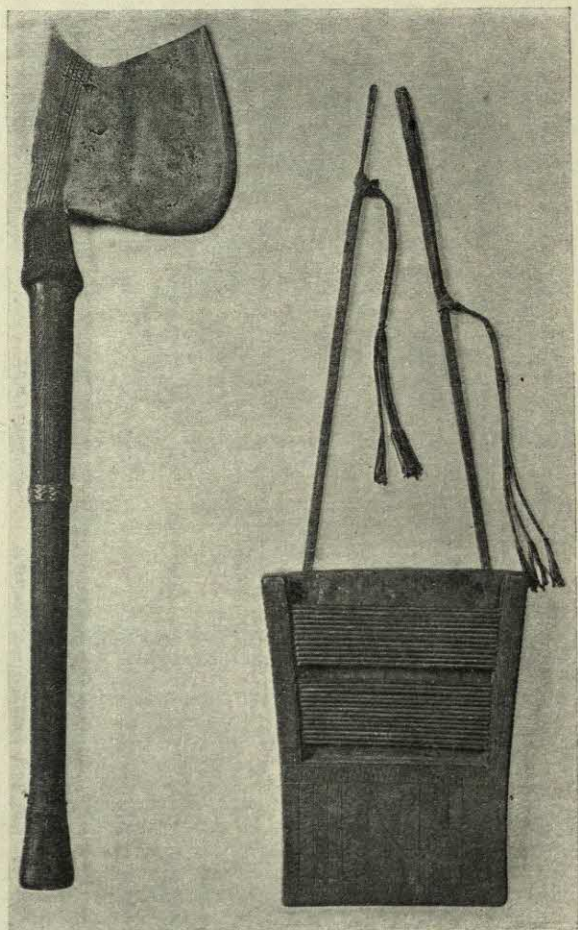


Fig. 28.

work sheath of carved wood, ingeniously contrived, fitted with slings of plaited cord.

The following accessions by gift are also noteworthy : from Dr. G. F. Welsford, an 18th-century portrait, in oil-



colours and gold, of Nādir Shāh of Persia (1736-1747)—an unsigned work, but resembling the portrait executed by Muhammad Panah, of Delhi. From Brigadier-General Sir Percy Sykes, K.C.I.E., ten glass bangles, or armlets, both hoop and quoit-shaped, made at Mokht, in Baluchistan, during the 19th century. The characteristic primitive designs which are enamelled (or worked in applied filaments of opaque glass) on the surface of these attractive personal ornaments, distinguish them from the general run of Indian and Afghan glass jewellery. From the Hon. Adelaide Lister, a 19th-century box of angsana-wood (*Pterocarpus indicus*), carved with lotus-rosettes, conventional foliage, frets and other motifs. This object was acquired by the Hon. Martin Lister when British Resident in the State of Negri Sembilan, in the Malay Peninsula. From the Hon. Mrs. Compton, an elephant-trapping, or curtain, embroidered with a representation of the Jāma Masjid at Delhi, flanked by standards ('*alams*') and bordered by cartouches containing the *Bismillah* formula in Arabic characters. Its applied stitchery includes gold and silver work in the form of thread, foil, wire and spangle, interspersed with coloured beads.

## (2) PURCHASES.

OF the additions made by purchase, unquestionably the most important was that of two beautifully modelled gilt-copper images found in Tibet during the British Mission to Lhāsa in 1904-5. These works, the one, a representation of the White Tārā (the Goddess of Mercy), the other, a figure of Avalokita (the Patron God of Tibet), are both of 17th century Lāmaist monastic manufacture. In its modelling the figure of the White Tārā is veritably a masterpiece; its conventional rendering is such that, even to the Western eye, it fails to detract from the general sense of beauty. Briefly described, the goddess is graced with an



additional eye ("the eye of fore-knowledge") in the centre of her forehead; she is clad in the robes and the "thirteen ornaments" of a Bodhisattva; her hands are held in the delightful *vitarka mudrā* pose, indicating argument or discourse; she is seated, correctly, with legs locked and with soles of feet turned upwards; and open lotus-blooms (her emblematic flower being the *padmā*, or pink-tipped lotus) spring from behind her shoulders. Her lotus-throne, the *padmasāna*, is missing—a serious loss—but, nevertheless, its overshadowing nimbus-arch (*torana*), surmounted by a symbolical finial, the "umbrella of royalty," affords sufficient indication of her divinity. The figure (H. 2 ft. 6 in.) and the *torana* (H. 5 ft. 8½ in.) are both elaborately jewelled with rubies, emeralds, turquoises and other precious stones (Plate 34, facing page 84). In turn, the smaller gilt-copper image of Avalokita, which is also exquisitely fashioned, demands attention. It represents the popular Tibetan deity as a youthful Bodhisattva, seated, in the mystic *mahārājalīla* pose, signifying "kingly ease," on a lion-throne (executed in wood, painted and gilt) fitted with a detachable throne-back, or nimbus-arch (*torana*). The latter accessory, laboriously constructed in one piece of beaten gilt copper, jewelled with turquoises and other precious stones, is a truly marvellous example of repoussé work (Plate 35). As specimens of the latter form of decoration the *toranas* of both images will doubtless prove of exceptional interest to all metal-workers visiting the Indian Section.

Indian (Mogul) Enamels received one superb specimen, a bell-shaped huka-base made by an expert Moslem enameller, or *minakar*, attached to the Court of Oudh during the 17th century. It is executed in silver, finely chased and engraved, and is overlaid (by the *champlevé* process) with translucent and opaque enamels—the latter occasionally painted. Both in workmanship and in firing nothing is left to be desired:



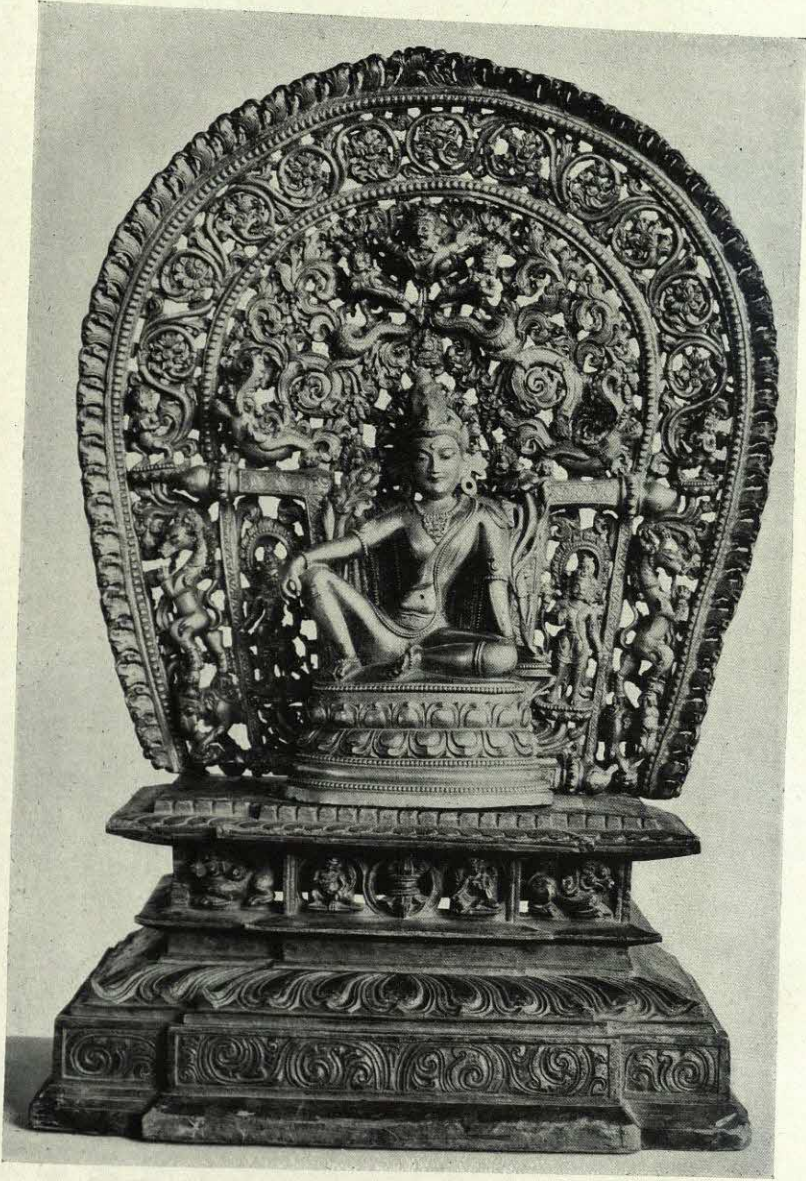
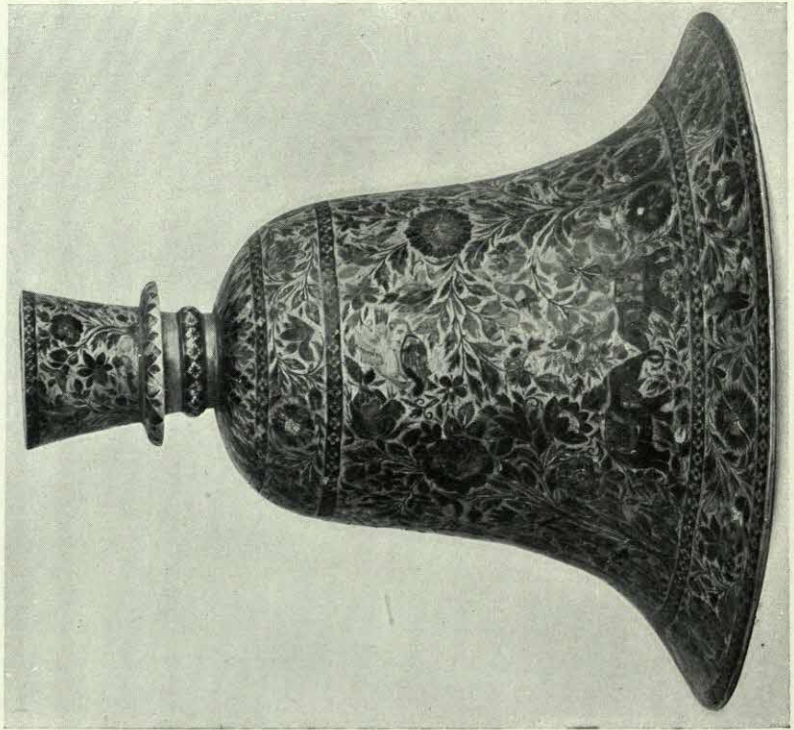
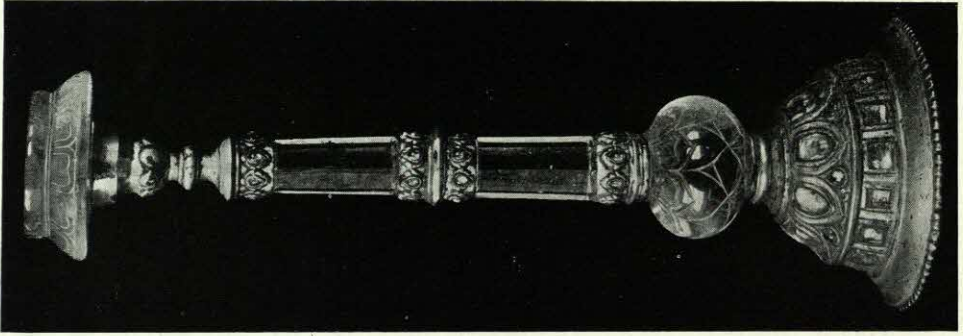


IMAGE OF AVALOKITA, gilt copper, jewelled Tibetan; 17th century.





1. HUKA-BASE, enameled silver. Mogul; 17th century.



2. CAMPHOR-LAMP, crystal with mounts of gilt copper, jewelled. Nepalese; 17th century.



its jewelled appearance is largely due to the excellent quality of the manganese-purple, which in the muffle has attained the much desired amethystine tint. The design is mainly Indo-Persian, excepting the Indian elephants introduced into the deep picture-band, and represents a fairyland where trees produce rose, carnation, iris, pomegranate and other blooms on boughs evergreen (Plate 36, No. 1).

The collection of Indian Carvings in Crystal received a valuable addition in the Nepalese "camphor-lamp" here illustrated (Plate 36, No. 2), produced by a Newarī craftsman in Khatmandu during the 17th century. This singular work consists of three sections of rock-crystal (the camphor-burner top-piece, in the form of an open lotus-flower; the octagonal baluster shaft; and the globular grip of lotus-bud form) mounted in repoussé gilt copper, the latter jewelled with white topazes in settings of red, green and white tinsel.

The collection of Indian Metalwork was reinforced by a modern masterpiece consisting of a finely chased and engraved brass salver, decorated, in exceptionally low relief, with acanthus-leaf scrolls, rosettes and other motifs. Although made about 1890, this masterpiece by the leading expert craftsman of Belgaum City, Bombay Presidency, affords actual proof that fine workmanship still exists in India. Judging from its style and finish, it might easily be mistaken for the work of one of the skilled artificers attached to the Court of Delhi during the 17th century.

Regarding Indian Textiles, two very important gaps were filled in the sub-collections of Burmese silks and Indo-Dutch painted cotton fabrics. The Burmese specimens consist of seven examples of the scarce and highly prized Shan silk *luntaya* ("cloth of the hundred spools"), woven, about 1885, in the neighbourhood of Lake Inle, Yawngshwe State (in the Southern Shan States), Upper Burma, for use either as loin-cloths (*pasō*) or skirts (*tamēin*). The *luntaya*, averaging 6½ ft.



by  $2\frac{3}{4}$  ft. in length and width, are each woven in many shades of colours, both shot and plain, harmoniously arranged, with numerous bands of ornament, including checker, chevron, zigzag, wave, cloud, fret, geometrical flower and other traditional forms. Their colours, moreover, are all obtained from vegetable dyes. In texture (fineness and finish) they definitely challenge the best products of the looms of Mandalay, Pegu and Prome. Colonel Hannay, in his report to the East India Company in 1836, described them as "handsome pieces of silk, exceedingly rich . . . in design, probably identical with the Shan weavings of the 14th century." The addition made to the collection of Indo-Dutch painted cotton fabrics consisted of eight specimens beautifully painted in dye-colours by hand (over pounced outlines produced from paper patterns), with naturalistic flowers, foliage, etc., and further decorated in reserves with delicate featherlike effects obtained by the "wax resist" method. These "painted cottons" were prepared, during the first half of the 18th century, both at Masulipatam and in other towns of the Madras Presidency. Their designs, including several showing delightful variations of the so-called "tree of life" motif, will doubtless prove of interest to the Manchester cotton-printers.

For the collection of Relics and Memorials of the East India Company we were fortunately able to purchase an interesting livery staff belonging to the first quarter of the 18th century. Its rosewood shaft, carved with a spiral cord pattern (length 6 ft.), is surmounted by a pear-shaped head of burnished copper engraved with the arms of the United East India Company (dating about 1712), and terminates in a deep copper ferrule shod with iron.



## LOANS.

A VERY interesting loan was received from HIS MAJESTY THE KING in the shape of a complete tea and coffee service of Leeds cream-coloured ware, with decoration of flowers applied in high relief. Whilst such modelled flowers were commonly used at Leeds as handles to the lids of tea-pots and other articles, this employment of them as relief ornament over the whole surface of the wares is of the rarest occurrence if not unique. It seems likely that the service may have been designed especially for presentation to Queen Charlotte; it is known that as a compliment to her the cream-coloured ware of Leeds, like that made by Wedgwood, was entitled "Queen's ware."

HER MAJESTY THE QUEEN graciously lent a Turkish prayer mat of the first half of the 19th century, embroidered with floral pattern and vases in coloured silks and metal thread.

THEIR MAJESTIES KING GEORGE AND QUEEN MARY also contributed, as additions to the Royal Loans deposited in the Indian Section, eighty-eight magnificent works of art, in various materials, selected from the collections at Buckingham Palace and Windsor Castle. Prominent amongst these supplementary specimens are the objects which constituted the gift made by H.H. Maharaja Sir Bīr Shamsher, Prime Minister of Nepal (1885-1901), to Her Majesty Queen Victoria, on the occasion of her "Diamond Jubilee," in 1897, consisting of ensigns of royalty, architectural models, images, brasswork (temple-lamps, camphor-burners, censers, and other Brahmānical and Lāmaist altar-vessels), carvings in ivory, stone and wood, and other 18th and 19th-century products of the skill of the famous Newari craftsmen of Khatmandu. Equally interesting is the series



of gold-embroidered Address cases received by His Majesty King Edward VII from various parts of India at the Coronation of 1902. Two of the envelope-shaped velvet cases from Bahraich (Oudh) and Bareilly (United Provinces) contain Addresses, elaborately bordered with embroidery. Mention must also be made of portion of a Rajput 18th century bedstead (*chārpāī*) of turned and carved ivory, painted with floral designs in gold, from Kotah, two Bengali 19th century chauri-handles of chased silver, parcel gilt, from Calcutta, and a Burmese 19th-century figure-head, *hansa* shaped, of gilt teak, from the steering-chair of a state barge (*laung-gō*), from Mandalay.

#### *Architecture and Sculpture.*

THE Rt. Hon. F. Leverton Harris lent a remarkable walnut group of the Virgin holding the Dead Christ, dating from the 14th century. From analogy with ivory carvings of the period there seems little doubt that this beautiful and rare work has an English origin. Mr. C. S. Gulbenkian lent a large marble group of Aeneas, Anchises and Ascanius ascribed to Pierre Puget (b. 1620; d. 1694), and a marble bust of a Faun by a French artist signing J.V.L. and working in the 18th century. Dr. W. L. Hildburgh lent a number of examples of Arab art in Spain dating from the 10th century, probably from the ruins of Medina-Azzahra (*see* page 2), and a fine door jamb in white marble of earlier date. Miss Ethel Gurney lent (together with other objects lent to the Department of Metalwork) a group of monks in carved and painted wood in the style of the 15th century. The Trustees of the National Gallery of British Art lent a walnut relief of the Deposition, by Ivan Meštrović. The Contemporary Art Society lent a relief of Christ on the Cross, in Hopton Wood stone, by Eric Gill, distinguished by very beautiful Greek and Latin lettering; and Mr. James Baird lent a bronze head of a baby, by Jacob Epstein.



### *Ceramics.*

THE loan of Leeds cream-coloured ware made by His Majesty the King is noted above.

Mr. Edmund F. Broderip lent a very large collection of English porcelain from most of the 18th-century factories, providing valuable material for the study of this subject, in which many obscurities remain to be cleared up.

A thoroughly representative series of the porcelain with *pâte-sur-pâte* decoration, executed by M. L. Solon for Messrs. Minton, was lent by Mr. Herbert Eccles.

Two water-jugs of unglazed earthenware with ornamental strainers, of the class used in Sicily from the end of the Middle Ages onwards, were received from the Rt. Hon. F. Leverton Harris.

In addition to his gifts Sir Charles Marling, K.C.M.G., added to the collection already lent by him several fine specimens of early Persian pottery. Conspicuous amongst these are a bowl with a pierced design (a horseman amongst scrollwork) filled in with a deep blue glaze, and a lusted bottle which shows the curious feature of an unglazed relief under its base (a hawk attacking a partridge).

The section of Chinese pottery was supplemented by valuable loans from Mr. George Eumorfopoulos and Mr. James Baird. The former contributed a complete set of glazed earthenware figures, about half life-size, from a tomb of the T'ang dynasty; apart from their high intrinsic merit as works of art these figures are of importance from the fact that their date appears to be established. An inscribed tablet believed to have been found in the same tomb commemorates one Liu T'ing-hsün, lieutenant of Ho-nan province, who died in 728.<sup>1</sup>

Mr. Baird kindly lent a collection of selected porcelains, chiefly of the Sung dynasty. It comprises fine specimens of

<sup>1</sup> These figures are fully discussed by Mr. R. L. Hobson in the *BURLINGTON MAGAZINE*, vol. xxxviii, 1921, p. 20.



Ting ware, Chün porcelain, Lung-ch'üan celadon and bowls of the Chien family with hare's-fur glaze. Capt. Henry Reitlinger lent a large stoneware cistern with slip decoration under a brownish-yellow glaze.

#### *Metalwork.*

THE Vicar and Churchwardens of St. Mary Abbots, Kensington, lent a silver-gilt standing cup of the year 1599, a flagon of 1684, a communion-cup with paten-cover and a plate of 1697, and a silver-gilt dish, Lübeck work of early 16th-century date. Colonel H. D. Carr-Ellison lent five pieces of silver of the 17th and 18th centuries, including a square teapot of the year 1708, a piece of very uncommon design. Mr. A. W. Rumney lent a mazer-bowl of late 15th-century date with later mounting added. Lord Swaythling lent a very important group of silver by Paul Lamerie, including beautiful examples of his earlier period decorated with engraving in a restrained Louis XIV manner, his middle period in which a freer decoration is displayed, and his later manner of exuberant rococo chased and modelled in relief. Mr. G. C. Bower and Captain C. D. Rotch made interesting additions to their collections of English silver of the 18th century. Miss Ethel Gurney lent a charming group of silver of the 17th and 18th centuries, including a toilet service by Abraham Buteux and an inkstand and caster by Paul Lamerie; a miniature suit of armour for a horseman, South German work of the 16th century; a pewter tankard inlaid with brass, German 17th-century work; an iron casket of the 16th century; two English mortars of iron and bronze; and an engraved silver book-cover, South German work of early 17th-century date of fine quality. Mr. D. M. Currie made additions to his loan collection of a bronze inkstand and two pieces of fine work in iron and steel, all of the 16th century. The Dowager Lady Wolseley added a number of pieces to her loan collection of Sheffield plate. Major Thorold lent a beautiful English



mazer-bowl of the 15th century, and a 17th-century bowl of rhinoceros horn mounted in silver ; and Miss Willmott a Swiss clock with pipe-organ attached. Other loans include a silver teapot, English work of 1788, from Mrs. C. E. Allan, O.B.E. ; a Russian silver-gilt cup and cover of the 18th century, from Mr. F. J. Varley ; a silver-gilt cream jug, English work of about 1740, from Mr. Alfred Simson ; a German pewter flagon of the 17th century from the Rev. E. R. Ruck-Keene ; a gold ring with a portrait of the young Pretender from Mrs. Keith Cameron ; and two Japanese swords and two arrow-heads from Mr. R. P. Johnes.

### *Textiles.*

ONE of the finest of the few existing early carpets made in England was lent by Sir Hamilton Hulse, Bt. It is knotted in woollen pile and has a typically English floral pattern on a green ground. It bears the date 1614. From the same lender were received three panels of Brussels tapestry of the 17th century. An Indo-Persian woollen pile rug of the 16th or early 17th century was lent by the late Mr. D. M. Currie.

A tapestry panel with grotesque figures made at Beauvais in the late 17th century was lent by Mr. W. J. Gwyn. Two very interesting English ecclesiastical embroideries were received : one is a funeral pall belonging to the Ironmongers' Company. The centre is of Italian velvet brocade and the embroidery consists of heraldic shields and figures of saints. It is dated 1515. The other is a small panel of silk embroidery which perhaps formed the centre of an upper frontal. It dates from about the end of the 13th century, and has a figure of Christ enthroned and the inscription, "IOHANNIS DE THANETO." It was lent by the Prior of St. Dominic's, Haverstock Hill.\* An Italian embroidered silk stole of the late 17th century was lent by the Rev. E. R. Ruck-Keene.

\* This panel of embroidery has recently been acquired for the permanent collections.



Secular embroideries include a large Elizabethan *petit-point* cover lent by the Countess-Dowager of Bradford. It is worked in coloured silks on canvas with a vine-covered trellis in the middle and a border showing a countryside with buildings, animals, huntsmen and other figures. Captain C. H. Bedford lent a coverlet of quilted and embroidered silk which dates from the late 17th century, and was acquired in France. Mr. C. S. Betton lent an English late 17th century cap embroidered in silks on linen with figures, animals and floral devices. A very interesting English military leather coat of the 17th century was lent by Sir Arthur Dryden, Bt.

A French fan of the second half of the 18th century, with ivory sticks and mount of painted and embroidered silk and parchment, was lent by Mrs. E. S. Wilkinson.

In addition to the above, a number of tapestries, embroideries, vestments and specimens of lace were lent for the War Memorials Exhibition by the Saddlers' Company, Sir William Lawrence, Bt., His Excellency Monsieur G. Carlin, Mrs. Coutts-Michie, Mr. Henry Peech, the Rev. C. L. Garde, the Rev. A. S. Duncan Jones, Messrs. Morris & Co., the English Vestments Association, and the Buckingham Lace Industry.

#### *Woodwork.*

AN important loan during 1919 was that of a collection of furniture, mainly French of the 18th century, lent by the Duke of Abercorn, which included a commode and a sideboard, each bearing the monogram of Marie Antoinette, the former being further signed by the famous furniture-maker Riesener. Major Ralph Creyke lent three interesting Elizabethan arm-chairs from Marton Hall, Yorkshire; two of these chairs form a pair, and bear the initials R C and K C and the date 1579. A loan of unusual interest was that of a carved oak screen of the 15th century from the Old Manor House, Brightleigh, North Devon, lent by Mrs. D'Oyly.



Lieut.-Col. G. B. Croft-Lyons made additions to his loan of furniture already in the Museum. To Miss Ella Du Cane the Museum was indebted for the loan of an English dolls' house with model figures and furniture made in the latter part of the 18th century. Other loans include an English cup and cover, of wood, dated 1614, from Lord Swaythling; an Italian casket from Mr. Seymour Lucas, R.A.; an Irish spinning wheel from Lady Atterbury; the section of a staircase and a collection of balusters from the London County Council; and six hangings of canvas, painted in the late 17th century, from Jenkin Place, Bentley, Hampshire, lent by Mr. Thomas Eggar.

### *Indian Section.*

IN addition to the Royal Loans, various other important contributions were made to this Department during the year, including a variety of characteristic examples of gold and silversmiths' work from Siam and Indonesia, which, by reason of their remarkable shapes and unusual decoration (repoussé, chased and engraved), should prove of practical utility to craftsmen in this country.

Lord Ampthill, G.C.S.I., G.C.I.E., lent a selection of sixty magnificent specimens of Indian metalwork, which includes several Dravidian 10th or 11th-century images splendidly modelled and cast in copper (now beautifully patinated), found recently in the Tinneveli district, Madras Presidency. Of these "bronze" sculptures of the great Chola period, the most notable are the figures of Siva Natarāja ("The Dancing Siva"), three representations of Parvatī (Siva's consort), and Sundaramūrti and Tirujnānasambandha (famous Saiva saints and psalmists). Amongst the remaining objects the loan provides an interesting collection of Brahmānical (Saiva and Vaishnava) 18th and 19th-century sacrificial-lamps, etc., obtained in the Konkan Tract, west coast of India, in which



may be seen many delightful forms of the hand-lamp (*aratika*) used at the family shrine (*panchayatana*) in every Hindu house in Western India.

Mrs. R. Leonowens lent (from the collection formed by the late Mr. Louis T. G. Leonowens) an exceptionally valuable selection of Siamese gold and silversmiths' work, niello-work, enamels, arms, etc., ranging in period from the 17th to the 19th century. The characteristic gold and silver vessels, notably the specimens of the tazza-shaped table (*tō-ngon*), water-bowl (*kabak*), fruit-stand (*phan*), betel-box (*hip-māk*), and spittoon (*kathon*), serve to fill an important gap in our collection. Amongst the arms—mostly highly refined examples of the spear (*hok*) and the sword (*dāp*)—are two rare specimens of the two-handed "elephant-sword" (*gaja-dāp*), a ceremonial weapon possessing a flamboyant steel blade of extraordinary length.

Mr. R. J. Wilkinson, C.M.G., lent an exceedingly choice collection of 166 specimens representing the master-handicrafts of Indonesia (Malaya), obtained chiefly in Perak, Singapore, Sumatra and Riau, during his period of office in the Federated Malay States. This loan contains some of the most important examples of Malay gold and silversmiths' work, niello-work, and weapons yet exhibited in this country. Amongst the repoussé, chased, engraved and plain silverwork can be seen numerous illustrations of shapely vessels, such as the traditional water-bowl and cover (*batil-bērtutup*), the salver (*alas-ternang*), the tazza (*cherana*), the lime-box (*chēmbul*) and the spittoon (*kētur*); in the niello-work rare examples of early workmanship from Ligor, Sumatra and Riau; and, in the weapons, a representative series of krisses (*kēris*), daggers (*badek*, etc.) and swords (*pedang*, *chēnangkak*, etc.). Apart from their artistic merit, these objects are of great ethnographical interest.



## APPENDIX A.—Report on the Museum for the year 1919.

*See the note on page xiv.*

**I**N the early part of the year, all the objects which had been removed from the Museum for security from attacks by hostile aircraft were replaced on exhibition in the various Departments to which they belong. It is satisfactory to record that no injury was sustained by any object.

In July, an Exhibition of War Memorials was arranged in the West and East Halls. The Exhibition was organised under the auspices of the Royal Academy War Memorial Committee, with the co-operation of the Staff of the Museum and that of the British Institute of Industrial Art, and was in two sections, retrospective and modern. The former contained objects selected from the Museum collection either as having been memorials or as offering useful suggestions to designers and craftsmen engaged upon such work; the latter memorials executed in recent times by deceased and living artists. At the same time a special selection of books and photographs was made available in the Library for consultation by those interested in the subject. The modern section was closed on 1st October, but the retrospective section was kept together for some weeks longer. Shortly after the close of this Exhibition a selection of the most important gifts and bequests to the Museum during the year was temporarily arranged at the Western end of the East Hall.

*Buildings.*—In the Indian Section, Room 14 (Woven and Printed Fabrics) and Rooms 15 and 16 (Pottery) were closed in February with a view to their loan to the Effects Branch of the War Office for office accommodation. The rooms remained in the occupation of the War Office throughout the whole year, and for a large part of 1920. The Board of Education continued to occupy a large part of the Main Buildings as offices. Rooms 63, 8, 9 and 10, and parts of the East Hall were redecorated and immediately brought into use.



*Administration.*—During the year 4 Officers of the Higher Technical Staff of the Museum, the Official Guide, 9 Officers of the Clerical Staff, 31 Attendants, 11 members of the Artisan Class, and 46 of the Warding and Cleaning Staff, who had been on active service with H.M. Forces, or had been seconded for duty in other Departments, returned to the Museum.

*Publications and Photographs.*—With the return of peace it became possible to resume the issue of catalogues, guides and other publications, the printing of which had been suspended during the war in the interest of economy. About 50 collotype reproductions of objects in the Museum, postcard size, were placed on sale during the year; 4,520 photographs were sold in 1919, as against 4,308 in 1918.

*Visitors and Students.*—The total number of visitors to the Museum, including the Indian Section, in 1919 was 573,955 on week-days, and 102,035 on Sundays, giving a total of 675,990. In 1918 the total number was 488,993, of whom 74,995 attended on Sundays. There was thus an increase of 186,997 over the total attendances in the preceding year; the weekly average of attendance rose from 9,404 in 1918 to 12,001 in 1919. The total number of visitors to the Indian Section was 183,779 in 1919, and 139,620 in 1918.

The increase is due partly to the re-awakening of interest in the collections, and partly to the attraction of the War Memorials Exhibition. There was also an increase in the number of students working in the Galleries, in the Library, and in the Students' Rooms attached to the Departments. The children's holiday classes, under the guidance of Miss E. M. Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1919 was 6,693; 546 were conducted in 28 special parties.

*Circulation.*—The outstanding feature of 1919 was the extension to Secondary Schools and Training Colleges recognised by the Board of Education of the privilege of borrowing examples of art from the Circulation Collections, with a view to promoting the effective teaching and the intelligent appreciation of art. It is contemplated that the objects so lent shall be used both in direct connection with the teaching of Art and Handicraft and as illustrations to lectures, classes, etc., which do not form part of the regular course of training or instruction.



In consequence of the release of part of the premises of the Circulation Department, and to some improvement in regard to railway transport, it became possible, in the Autumn of 1919, to resume the work of exchanging collections which had been out on loan at Provincial Museums for five years or more. It was not possible to exchange the collections at Schools of Art.

In October, 1919, the Secretary of the Board of Education received a deputation from the Museums Association to discuss the future administration of Museums in view of the recommendations made in the Third Interim Report of the Adult Education Committee of the Ministry of Reconstruction, and especially in regard to the proposal that the Local Education Authorities should in future be responsible for the management of Provincial Museums.

The total number of works of art, paintings, etc., on loan to the provinces during the year 1918 was 28,542, and in 1919, 32,461. These were lent to 95 Museums, 2 Exhibitions, and 209 Schools of Art and Art Classes; in 1918 the figures were 87 Museums, 7 Exhibitions, and 308 Schools of Art and other institutions.

It is gratifying to report that the number of visitors to provincial Museums, which was 6,070,845 in 1917, had risen to 6,306,089 in 1918, and to 7,165,429 in 1919.

# STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1917, 1918, AND 1919.

MONTH.	WEEK-DAYS.			SUNDAYS.		
	1917.	1918.	1919.	1917.	1918.	1919.
January ..	52,656	32,275	45,559	5,369	4,573	5,721
February ..	51,845*	27,033	34,647	7,086	5,562	6,386
March ..	82,854*	28,660	43,264	9,861	7,217	11,173
April ..	70,207	35,421	55,872	11,634	6,274	7,878
May ..	83,700†	29,906	40,130	13,894†	5,665	7,040
June ..	70,777‡	29,714	42,677	11,942‡	7,247	9,128
July ..	43,512	39,449	56,321‡	9,128	5,876	8,462
August ..	66,199	51,031	73,776	7,937	5,502	9,668
September ..	41,310	34,245	49,826	8,912	9,819	8,494
October ..	42,586	37,968	48,913	7,209	6,192	7,506
November ..	38,320	30,374	39,571	6,222	4,518	11,574
December ..	35,876	37,922	43,399	6,100	6,550	9,005
Total ..	679,842	413,998	573,955	105,294	74,995	102,035

\* The figures for February and March include about 27,070 visitors to the British Industries Fair (26 Feb.—9 March).

† The figures for May and June include 56,257 visitors to the Allied War Photographs Exhibition (10 May—14 June).

‡ Museum closed on 19 July (Peace Day).



SUMMARY LIST OF LOANS TO PROVINCIAL MUSEUMS, ETC.,  
DURING 1919.

	Number of Objects.	Number of Paintings, Drawings, &c.	Number of Books.	Number of Lantern Slides.
PROVINCIAL MUSEUMS (95) .. .. .	10,142	2,276	4	67
EXHIBITIONS (2) .. .. .	36	—	—	—
SCHOOLS OF ART, Art Classes, and other Institutions (209).	7,957	6,746	628	4,605
Total .. .. .	18,135	9,022	632	4,672

### B.—Report on the Bethnal Green Museum.

THE Bethnal Green Museum was closed to the public on 11th March, 1916 (A.R., 1916, p. 40), and remained closed during 1917, 1918, and the first half of 1919. It was reopened on Thursday, 12th June, 1919.

The total number of visitors in 1919 (12th June to 31st December) was 196,586, the attendance on week-days being 152,741, and on Sundays 43,845. The average attendance on week-days in 1919 was 888, and on Sundays 1,512; in 1915—the last complete year—it was 717 on week-days, and on Sundays 1,344. About 600 children from schools in the neighbourhood visited the Museum for the purposes of study.



